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1—4

The Music of

PIZARRO,

A PLAY,

As now Performing at the

THEATRE ROYAL DRURY LANE,

— with unbounded Applause, —

The Music Composed & Selected

BY

MICHAEL KELLY.

Ent. at Stationers Hall Pr. 6s

Published for M. Kelly, No 9.
New Lisle Street, & to be had at
all the Music Shops.

1798

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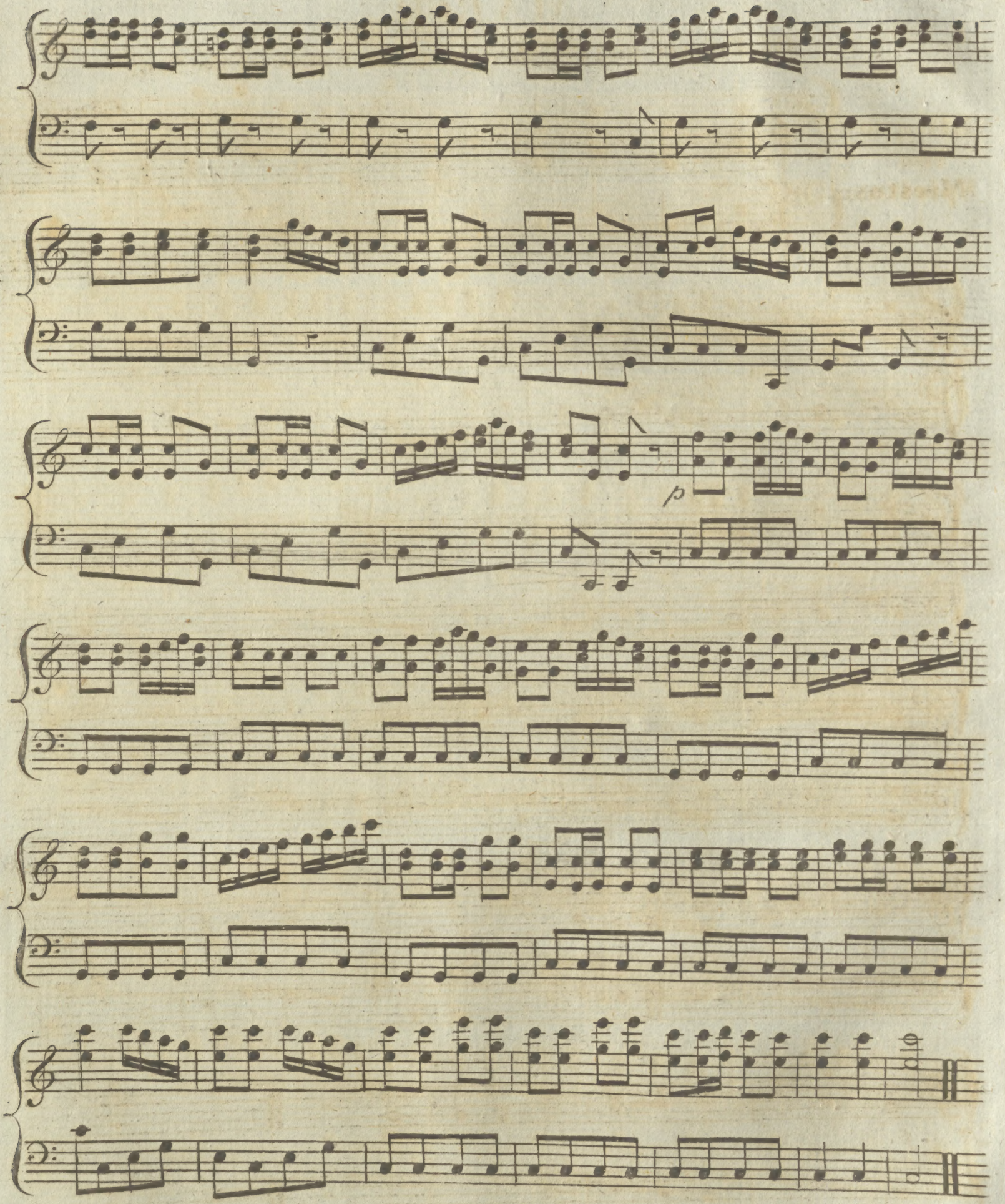
GRAND MARCH.

in the Temple of the Sun. Kelly.

Allegro con Spirito

2d

1st


p

MARCH

Of Priests and Priestesses in the Temple of the Sun.

Gluck.

Maestoso

f

SOLO & SEMI CHORUS. Sung by Mr. Sedgwick, Kelly, Dignum) Mrs. Crouch, Miss Decamp, Stephens, Dufour & Leak. } Kelly

Piano Forte

Largo

Mr. Sedgwick Solo

Oh pow'r Su - preme In mer - - cy smile with fa - - vor on thy servants toil our hearts from guile - ful pas - - sions free which here we ren - der un - to thee

Oh pow'r Su - preme in mer - cy ſmile with fa - - vor on thy Servants toil our

Oh pow'r Su - preme in mer - cy ſmile with fa - vor on thy Servants toil our

Oh pow'r Su - preme in mercy ſmile with fa - vor on thy Servants toil our

hearts from guileful paſsions free which here we render un - to thee

hearts from guileful paſsions free which here we render un - to thee

hearts from guileful paſsions free which here we render un - to thee

which here we render un - - to thee

which here we render un - - to thee

which here we render un - - to thee

Trombone

Timpani

Chorus of Priests and Priestesses in the Temple of the Sun.

Sacchini

Thou Pa_-rent Light! but deign to hear but deign to

Thou Pa_-rent Light! but deign to hear but deign to

Thou Pa_-rent Light! but deign to hear but deign to

Piano Forte

Largo

hear the voi_ces of our fee_ _ _ble Choir and this our

hear the voi_ces of our fee_ _ _ble Choir and this our

hear the voi_ces of our fee_ _ _ble Choir and this our

facrifice our facrifice of fear confume with thine own hal_ _low'd

facrifice our facrifice of fear confume with thine own hal_ _low'd

facrifice our facrifice of fear confume with thine own hal_ _low'd

fire and this our facrifice our facrifice of fear conſume with

fire and this our facrifice our facrifice of fear conſume with

fire and this our facrifice our facrifice of fear conſume with

thine own hal_ _ _low'd fire thine hal_ _low'd fire thine hal_ _low'd

thine own hal_ _ _low'd fire thine hal_ _low'd fire thine hal_ _low'd

thine own hal_ _low'd fire thine hal_ _low'd fire thine hal_ _low'd

p

fire.

fire.

fire.

Chorus

Allegro Maestoso

Piano Forte

f

Give praise give praise give praise give

Give praise give praise give praise give

Give praise give praise give praise give

f

f

praise give praise The God has heard Give praise give praise give praise give praise The

praise give praise The God has heard Give praise give praise give praise give praise The

praise give praise The God has heard Give praise give praise give praise give praise The

p

God has heard Our God moſt Aw - - - - ful . .

God has heard Our God moſt Aw - - - - ful . .

God has heard Our God moſt Aw - - - - ful . .

p

p

- - ly re- -ver'd The Al- - -tar his own flames en- -

- - ly re- -ver'd The Al- - -tar his own flames en- -

- - ly re- -ver'd The Al- - -tar his own flames en- -

f

- wreath'd Then be the con-quer-ing Sword un- -fheath'd then

- wreath'd Then be the con-quer-ing Sword un- -fheath'd then

- wreath'd Then be the con-quer-ing Sword un- -fheath'd then

f

be the con- -quer- -ing Sword un- - -fheath'd and

be the con- -quer- -ing Sword un- - -fheath'd and

be the con- -quer- -ing Sword un- - -fheath'd and

p

p

vic - - to - - ry fit on Rol - - - la's Brow our

vic - - to - - ry fit on Rol - - - la's Brow our

vic - - to - - ry fit on Rol - - - la's Brow our

f

Foes to crush to o - - - ver - - throw Give

Foes to crush to o - - - ver - - throw Give

Foes to crush to o - - - ver - - throw Give

Foes to crush to o - - - ver - - throw Give

praise give praise The God has heard Give

praise give praise The God has heard Give

praise give praise The God has heard Give

praise give praise the God has heard our

praise give praise the God has heard our

praise give praise the God has heard our

God has heard our God has heard

God has heard our God has heard

God has heard our God has heard

MARCH

Shaw

Allegro
con
Spirito

p

cres:

il

f

GLEE FLY AWAY TIME

Price 1s. 6d.

Sung by Mrs Crouch, Miss Decamp, Stephens, Dufour, & Leak.

(Kelly

Andante con moto

Mrs Crouch

Fly away fly away fly away time nor be the Anxious hour de__layd

Miss Leak

fly away fly away fly away time that soothes the heart by grief dis_mayd

Miss Decamp

fly away fly away fly away time nor be the Anxious hour de__layd

Miss Stephens

fly away fly away fly away time nor be the Anxious hour de__layd

Printed by M. Kelly at his Music Warehouse No. 9 Pall Mall.

fly away fly away fly away time that foothes the heart by

fly away fly away fly away time that foothes the heart by

fly away fly away fly away time that foothes the heart by

grief dif - may'd fhould gaft - - - ley Death

grief dif - may'd fhould gaft - - - ley Death

grief dif - may'd Oh - - - - - - -

Ap - pear in view we can dare it

Ap - pear in view we can dare it

Ap - pear in view

p

with friends we love, So brave fo

with friends we love, So brave fo

Oh - - - - - - - - - - - - - - - - So brave fo

true, we will ſhare it: fly away, fly away, fly away time:

true, we will ſhare it; fly away, fly away, fly away time:

true, fly away, fly away, fly away time:

Nor be the anxious hour delay'd: fly away, fly away, fly away

Nor be the anxious hour delay'd: fly away, fly away, fly away

Nor be the anxious hour delay'd: fly away, fly away, fly away

time, That foothes the heart by grief dismay'd: fly away, fly away,

time, That foothes the heart by grief dismay'd: fly away, fly away,

time, That foothes the heart by grief dismay'd: fly away, fly away,

fly away time, Nor be the anxious hour delay'd: fly away

fly away time, Nor be the anxious hour delay'd: fly away

fly away time, Nor be the anxious hour delay'd: fly away

ad Libitum.

fly away, fly away time: That foothes the heart by grief dismay'd.

fly away, fly away time: That foothes the heart by grief dismay'd.

fly away, fly away time: That foothes the heart by grief dismay'd.

ad Libitum.

DISTANT MILITARY MARCH and CHORUS

Of PERUVIANS.

Allegro
con Spirito

p

Victory now has made us

Hush Hush don't you

Victo-ry now has made us

free, We haste, We haste our Friends to see

hear

fome footſteps near

free we haſte we haſte our friends to fee

Vic_to_ry

we haste we haste our friends to fee

A dis_tant march affails the Ear affails the

now has made us free we haste we haste our friends to fee

we haste we

Vic_to_ry now has made us free we haste we

Ear affails the Ear

Hark

haste our friends to fee

Vic_ _ _to_ _ry now has

haste our friends to fee

Vic_ _ to_ _ry

louder ſtill from yon-der Hill en-creasing ſounds with terror fill with terror

made us free has made us made us free we haſte we

now has made us free has made us free we haſte we

fill with terror fill

haſte our friends to fee

Victory

haſte our friends to fee

Victory now has made us free

f

Hark

louder ſtill

now has made us free

we haſte we

we haſte we haſte our friends to fee

from you_der Hill

haste our friends to fee Vic_to_ry

we haste we haste our friends to fee

Encreasing foundswith terror fill with

now has made us free we haste we haste ourfriends to fee we haste we

Victory now has made Vic_tory now has made us free we haste we

ter_ _ror fill with ter_ _ _ror fill _ _

haste our friendsto fee our frinds to fee _ _ _

haste our friendsto fee we haste we haste ourfriendsto fee _ _ _

Chorus

Cherubini

Allegro

To thee be praise o Glorious Sun beneath whose

To thee be praise o Glorious Sun beneath whose

To thee be praise o Glorious Sun beneath whose

To thee be praise o Glorious Sun beneath whose

Piano Forte

Chorus

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won, To thee be

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won, To thee be

f

f

To thee be praife O glorious Sun beneath whofe beams

To thee be praife O glorious Sun beneath whofe beams

praife O glorious Sun beneath whofe beams the field was

praife O glorious Sun beneath whofe beams the field was

3

the field was won beneath whofe beams the field was won

the field was won beneath whofe beams the field was won

won - - - beneath whofe beams the field was won

won - - - beneath whofe beams the field wa won

beneath whoſe beams the field was won Raiſe high the voice

beneath whoſe beams the field was won Raiſe high the voice

beneath whoſe beams the field was won Raiſe high the voice

beneath whoſe beams the field was won Raiſe high the voice

p *Cres.*

raiſe high the voice with Shouts re - joice with Shouts re -

raiſe high the voice with Shouts re - joice with Shouts re -

raiſe high the voice with Shouts re - joice with Shouts re -

raiſe high the voice with Shouts re - joice with Shouts re -

p *f* *f* *f*

- joice - - rejoice rejoice rejoice

- joice - - rejoice rejoice rejoice

- joice - - rejoice rejóice rejoice

- joice - - - - - - - - - - - -

Yes. Yes. Be merciless. thou Tempest dire,

As Sung by Mrs. JORDAN in the Play of

PIZARRO

with universal Applause,

at the Theatre Royal Drury Lane

Written by R.d Brinsley Sheridan Esq.r

COMPOSED by MICH.L KELLY. *Pr. 1.s 6.d*

Published for M. Kelly at his New Musical Saloon. N.o 9. Pall Mall

ANDANTE

Harp or

Piano Forte

Yes Yes be mer ci less thou tempest dire un awd un shelterd

da lib

I thy fu--ry brave---- Ill bare my bosom to thy forked fire Let it but

guide me to A-lonso's Grave O'er his pale corse then while thy light'nings glare Ill

kiss his claycold lips and pe_ _ rish there But thou wilt wake a_

gain my Boy a _ gain thoult rise to life and joy Thy Father ne_ver

thy Fa_ther ne_ver thy laughing eyes will meet the light un_

_conscious that e_ter_nal night veil his for e_ver veil his for

Ad.lib:

e_ver on yon green bed of moss there lies my Child. O

sa_fer lies from these chill'd arms a_ _ _part_ _ _ he

sleeps sweet Lamb nor heeds the Tempest wild O sweeter

sleeps than near this breaking heart_ _ _ A_las! A_las! my

Babe_ _ _ if thou wouldst peaceful rest_ _ _ _ thy

Cradle must not be thy mother's Breast But thou wilt wake a-

-gain my Boy a-gain thou'lt rise to life and Joy thy Fa-ther never

thy Father never thy laughing eyes will meet the light un-conscious that e-

-ter-nal night veils his for e-ver veils his for e-ver

DEAD MARCH.

Flebile

p Trumpet. *f*

Drum.

p

Drum.

f *p*

f *p* *f*

p

p *f*

p

LAMENTATION ON THE DEATH OF ROLLA.

Sung Mrs. Crouch Miss Decamp Miss Dufour Miss Leak Miss Menage. Kelly

Let tears of Grati - tude and woe for the brave Rolla ever flow

Let tears of Grati - tude and woe for the brave Rolla ever flow

Let tears of Grati - tude and woe for the brave Rolla ever flow

p

for the brave Rol - la ever flow

for the brave Rol - la ever flow

for the brave Rol - la ever flow

for ever flow.

for ever flow.

for ever flow.

Trombone

oboe

Trombone

THE
SIEGE OF S.T QUINTIN,
OR
Spanish Heroism
A
Drama
In Three Acts
as Performed at the
THEATRE ROYAL DRURY LANE.
The Glee & March Composed by M.r Bishop
The Overture & the rest of the Music
COMPOSED AND SELECTED
by
Mr Hook.

Ent.d at Stat Hall. Op. 122. Pr. 8s.

London. Printed by Goulding. Phipps. D'Almaine & Co. Music Sellers to their Royal Highnesses the Prince & Princess of Wales 124. New Bond Str.t & 7. Westmorland St. Dublin.

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OVERTURE,

to

The Seige of St Quintin,

Composed by

Mr HOOK

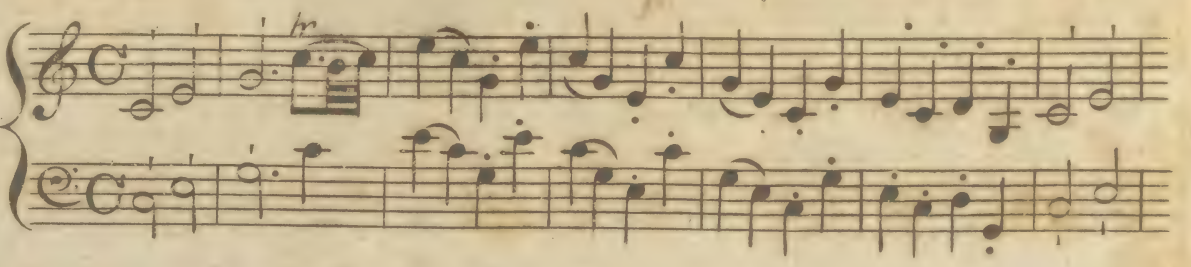
And adapted by Him for the Piano Forte

Entd at Stat Hall. Pr.

London, Printed by Goulding & Comp.y 124 New Bond Str.t & 7 Westmorland Street, Dublin.

OVERTURE

Allegro Maestoso



Clarinetts Solo

Oboes Solo

Flauti

pia

for: tutti

pia

pia

V.S.

fer

Seige of St. Quintin.

sf sf sf

sf sf sf

ff

Andantino

8

8 loco

for.

8 loco 8

pia. for. pia.

pia. for. pia.

8

8

8

8

Rondo

Allegro

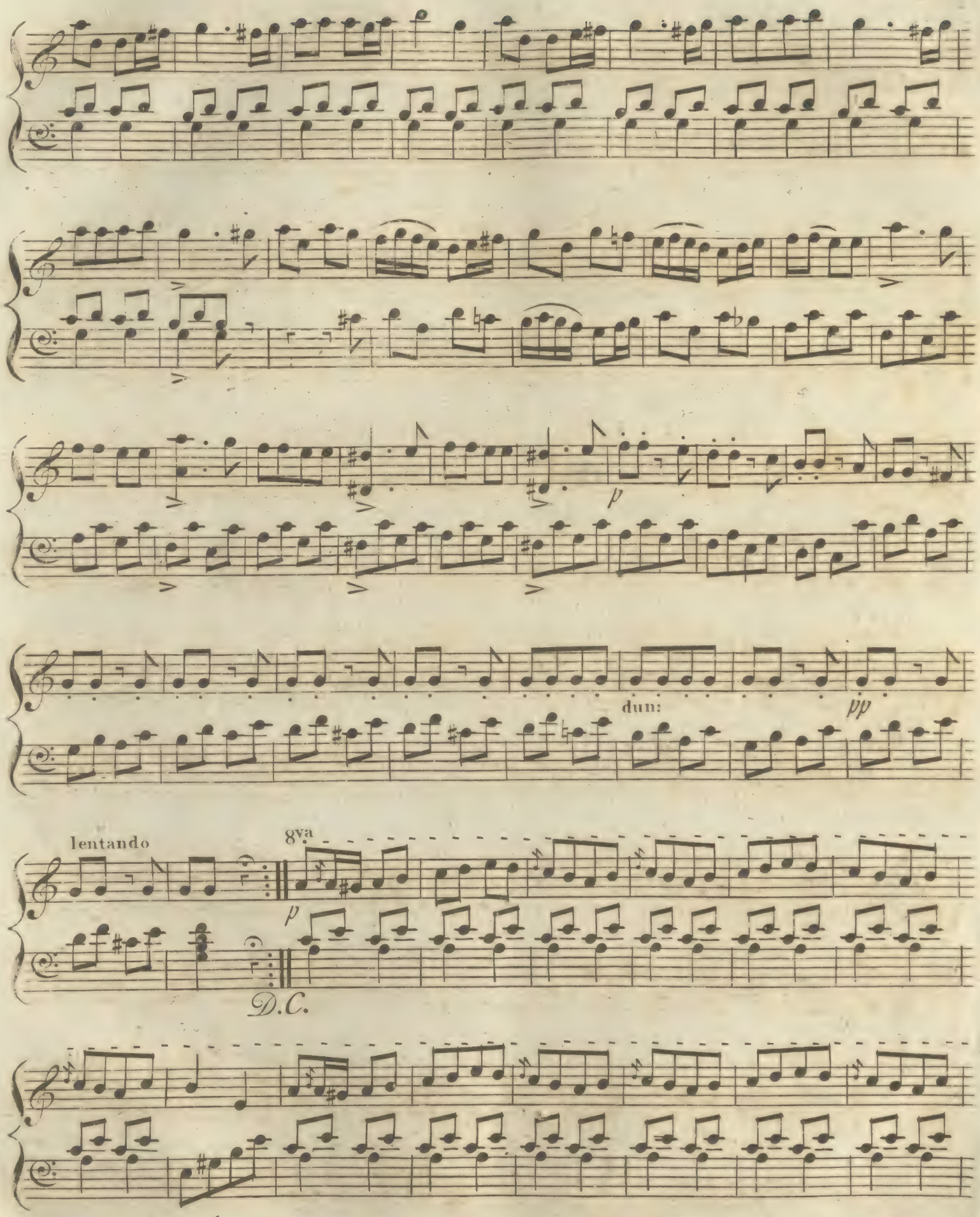
solo

p

f tutti

f

V.S.



Seige of St. Quintin

loco Oboe

Flute

Oboe

Flute

Fagotti

pp

Fag^to.

f tutti

ff

Seige of St Quintin.

March

Chorus

Altos

Allegro Maestoso

Tenors

Bafses

Piano

Forte

Allegro Maestoso

Alto

Mark where the glorious orb of day,

Tenors 1 & 2.

Mark where the glorious orb of day,

Baſses

Mark where the glorious orb of day,

with splen=dor bright, with splen=dor bright,

with splen=dor bright, with splen=dor bright,

with splen=dor bright, with splen=dor bright,

with splen=dor bright in brilliant beams ar==ray'd with ſplendor

with splen=dor bright in brilliant beams ar==ray'd

with splen=dor bright in brilliant beams ar==ray'd

bright - - - - in brilliant brilliant beams ar= ray'd, with splendor

with splendor bright in brilliant brilliant beams ar= ray'd,

with splendor bright with splendor bright

bright - - - in brilliant brilliant beams ar = = ray'd, with splendor

with splendorbright in brilliant brilliant beams ar = = ray'd, with splendor

with splendor bright with splendor bright, with splendor

bright, with splen=dor bright, in brilliant beams ar=

bright, with splen=dor bright, in brilliant beams ar=

bright, with splen=dor bright, in brilliant beams ar=

V.S.

= = ray'd in brilliant beams ar = = ray'd with splen = dor

= = ray'd in brilliant beams ar = ray'd with splendor bright with

= = ray'd in brilliant beams ar = = ray'd with splen = dor

bright in brilliant brilliant beams ar = = ray'd with splendor

splendor bright in brilliant beams ar = ray'd with splendor bright with splendor

bright in brilliant brilliant beams ar = = ray'd with splendor

bright in brilliant brilliant beams ar = = ray'd with splendor

bright in brilliant brilliant beams ar = ray'd in brilliant beams ar = =

splendor bright in

bright in brilliant brilliant beams ar = ray'd in brilliant beams ar = =

bright in brilliant brilliant beams ar = ray'd in brilliant beams ar = =

= ray'd in brilliant beams ar = = ray'd in brilliant brilliant brilliant beams ar = =

= ray'd in brilliant beams ar = = ray'd in brilliant brilliant brilliant beams ar = =

= ray'd in brilliant beams ar = = ray'd in brilliant brilliant brilliant beams ar = =

= = ray'd. Sinks sinks sinks from the world a = way sinks from the

= = ray'd Sinks sinks sinks from the world a = way sinks from the

= = ray'd. Sinks sinks sinks from the world a = way sinks from the

Adagio

world a=way in Clouds of Night in clouds of night to rest in fhade.

world a=way in Clouds of Night in clouds of night to rest in fhade.

world a=way in Clouds of Night in clouds of night to rest in fhade.

Adagio

Seige of St. Quintin.

Spiritoso

So falls the He = ro in the day of Fight, so shine his deeds, in

So falls the He = ro in the day of Fight, so shine his deeds, in

So falls the He = ro in the day of Fight, so shine his deeds, in

splen = dor bright, to grace - - - - - - - - - - - - - - - - - -

splen = dor bright, to grace - - - - - - - - - - - - - - - - - -

splen = dor bright, to grace - - - - - - - - - - - - - - - - - -

- - - - - to grace his Countrys sto = ry to grace his Countrys sto = ry.

- - - - - to grace his Countrys sto = ry to grace his Countrys sto = ry.

- - - - - to grace his Countrys sto = ry to grace his Countrys sto = ry.

so when his Earthly course is run the Hero sinks as

so when his Earthly course is run the Hero sinks as

so when his Earthly course is run the Hero sinks as

lentando

sinks the Sun the He = = ro sinks as sinks the Sun to rise to

sinks the Sun the He = = ro sinks as sinks the Sun

sinks the Sun the He = = ro sinks as sinks the Sun

lentando

rise to rise to rise to rise to rise to rise to rise - - to greater

to rise to rise to rise to rise to rise to rise to rise - - to greater

to rise to rise to rise to rise to rise to rise to rise - - to greater

1st 2d

glo=ry. Glo=ry, to rise to rise to rise to rise to rise to

glo=ry. Glo=ry, to rise to rise to rise to

glo=ry. Glo=ry, to rise to rise to rise to

1st 2d

rise to rise to rise — to greater Glo=ry to rise to rise to greater

rise to rise to rise — to greater Glo=ry to rise to rise to greater

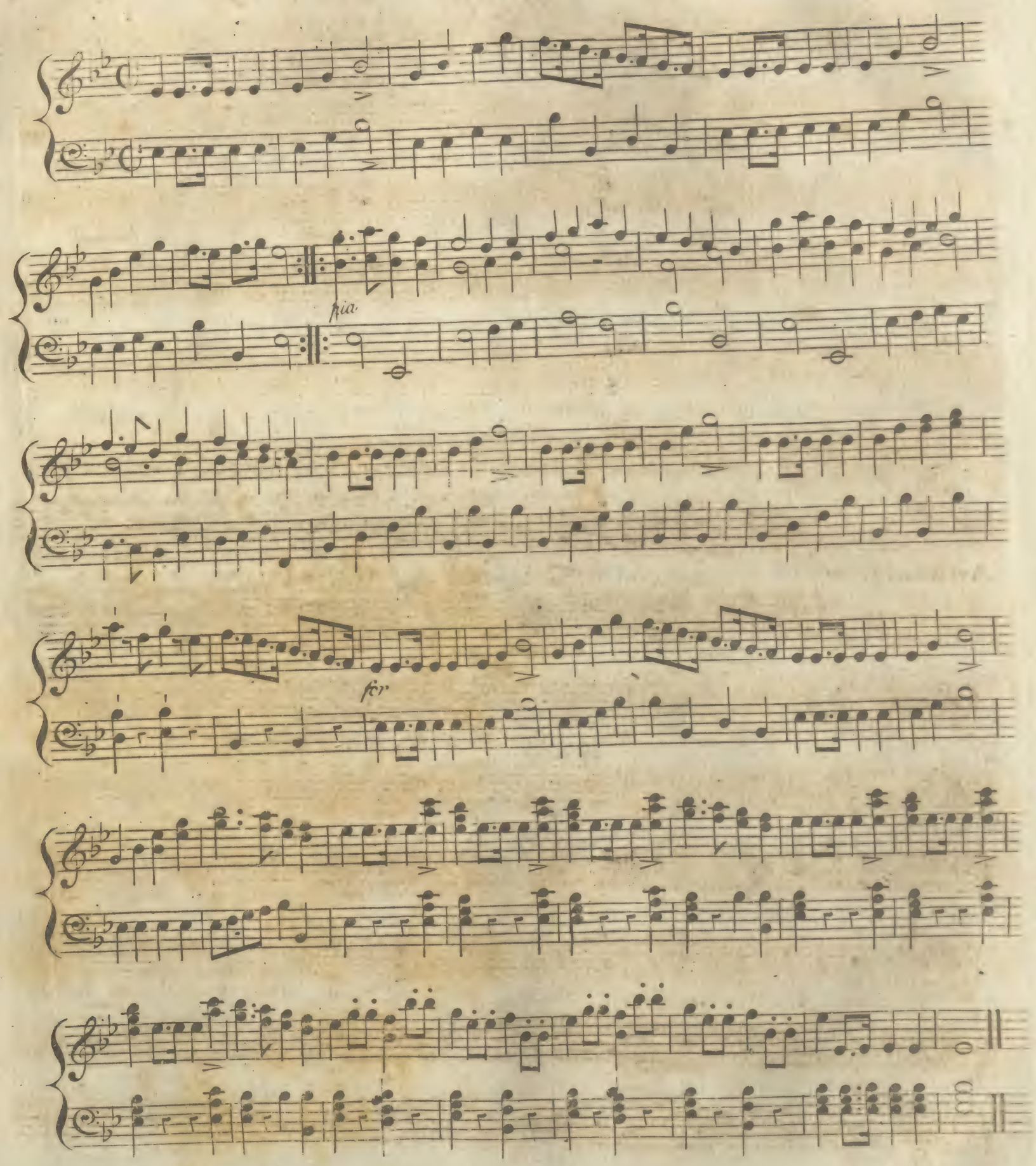
rise to rise to rise — to greater Glo=ry to rise to rise to greater

glo=ry.

glo=ry.

glo=ry.

Grand March

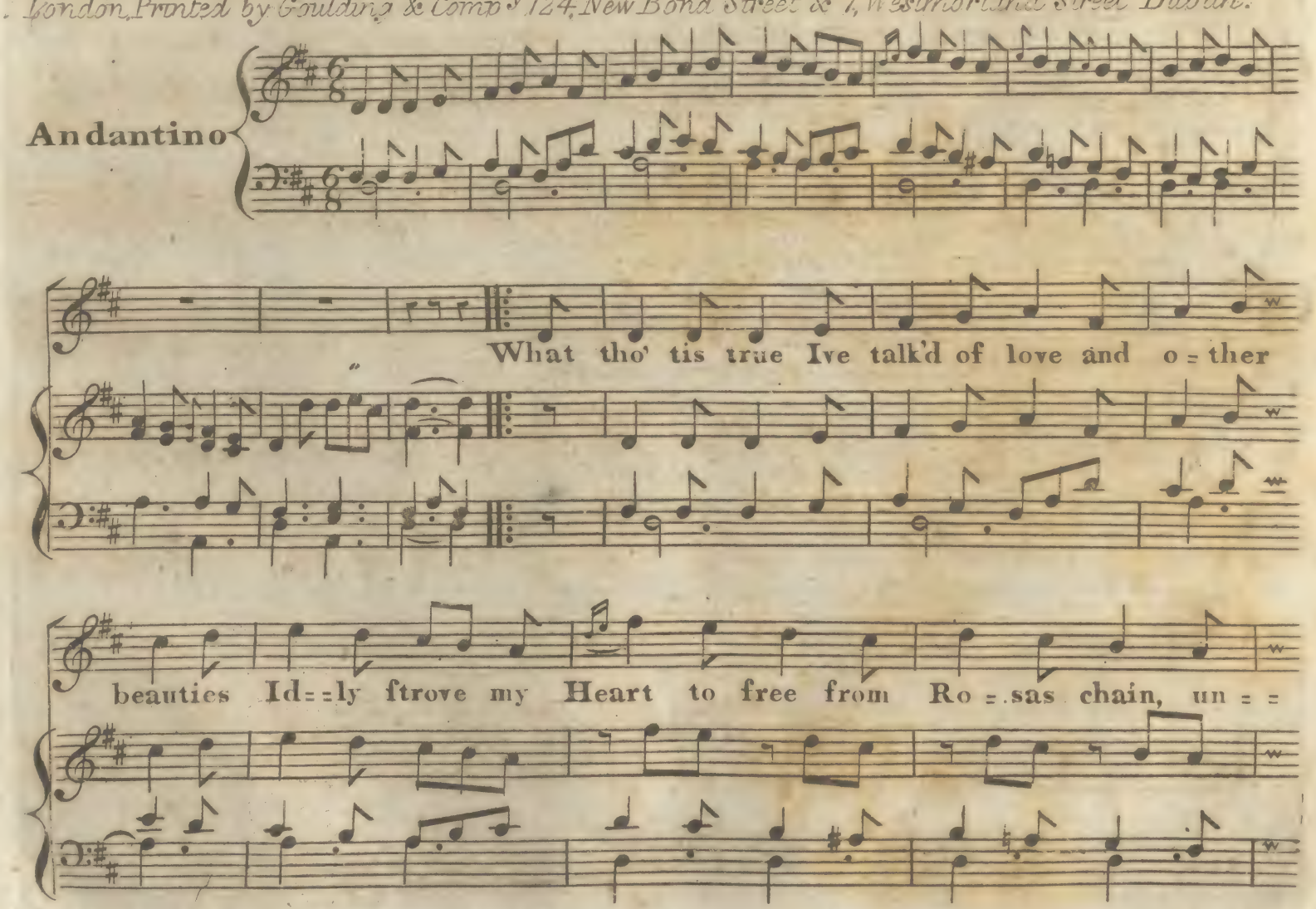


What tho' 'tis true I've talk'd of Love.

Sung by

Mrs Johnstone.

London Printed by Goulding & Comp.y 124 New Bond Street & 7 Westmorland Street Dublin.



= broke the golden links remain en= twin'd round ev =ry part. For

if an = others charms I prais'd, those charms some fond remembrance rais'd, per =

= haps 'twas not her Tref = ses flowing dimpled cheek or blush = es

glowing Oh! no, Oh! no, 'twas Ro = sa's lip or Ro = sa's Eye 'twas

Ro = sa's felf that caus'd the figh, still Ro = = sa rul'd my Heart.

Oh! no, Oh! no, 'twas Rosa's lip or Rosa's Eye 'twas Rosa's felf that caus'd the figh, 'twas

2d Verse

Rosa rul'd my Heart. I own betray'd by Youth or wine, Iv'e

fworn a face or form di=vine, or when some witching fy==ren sung, my

Yield=ing foul be=wilder'd hung, enraptur'd with her art. But

soon the feeble spell was gone, some faint resemblance rais'd a=lone, cou'd

Tones lefs sweet and looks lefs smiling. long de=lude my fense be=guil=ing

Oh! no, Oh! no, 'twas Rosa's Voice or Rosa's glance 'twas Rosa's felf that

caus'd the Trance, and touch'd my conscious Heart. Oh! no, Oh! no, 'twas

Rosa's lip or Rosa's Eye 'twas Rosa's self that caus'd the figh, sweet

Ro=sa rules my Heart.

Seige of St Quintin.

Introductory Music to the Banquet

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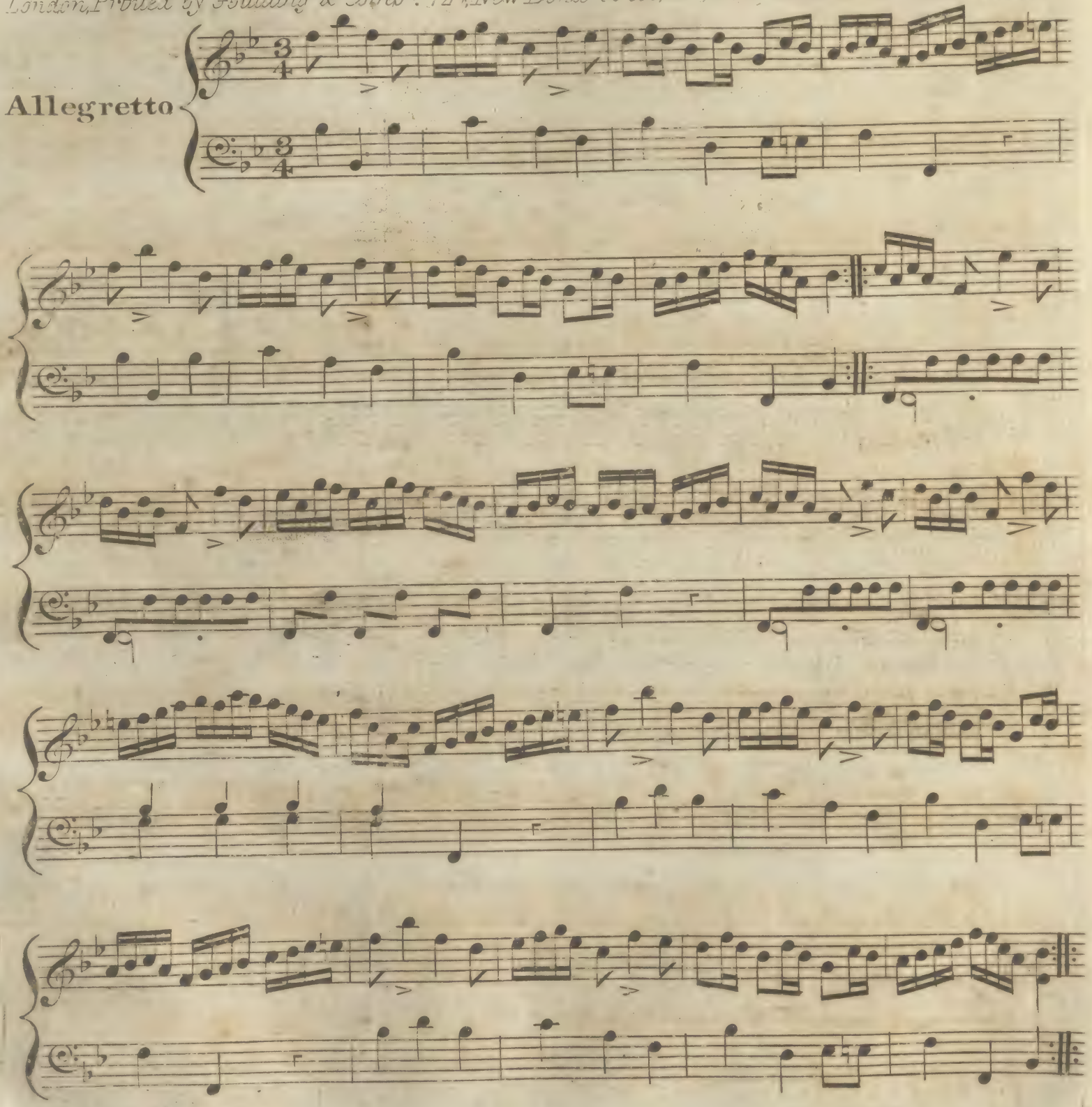

Seige of St. Quintin.

The Downy Cheek so soft so fair;

Sung by

Mrs. Feron,

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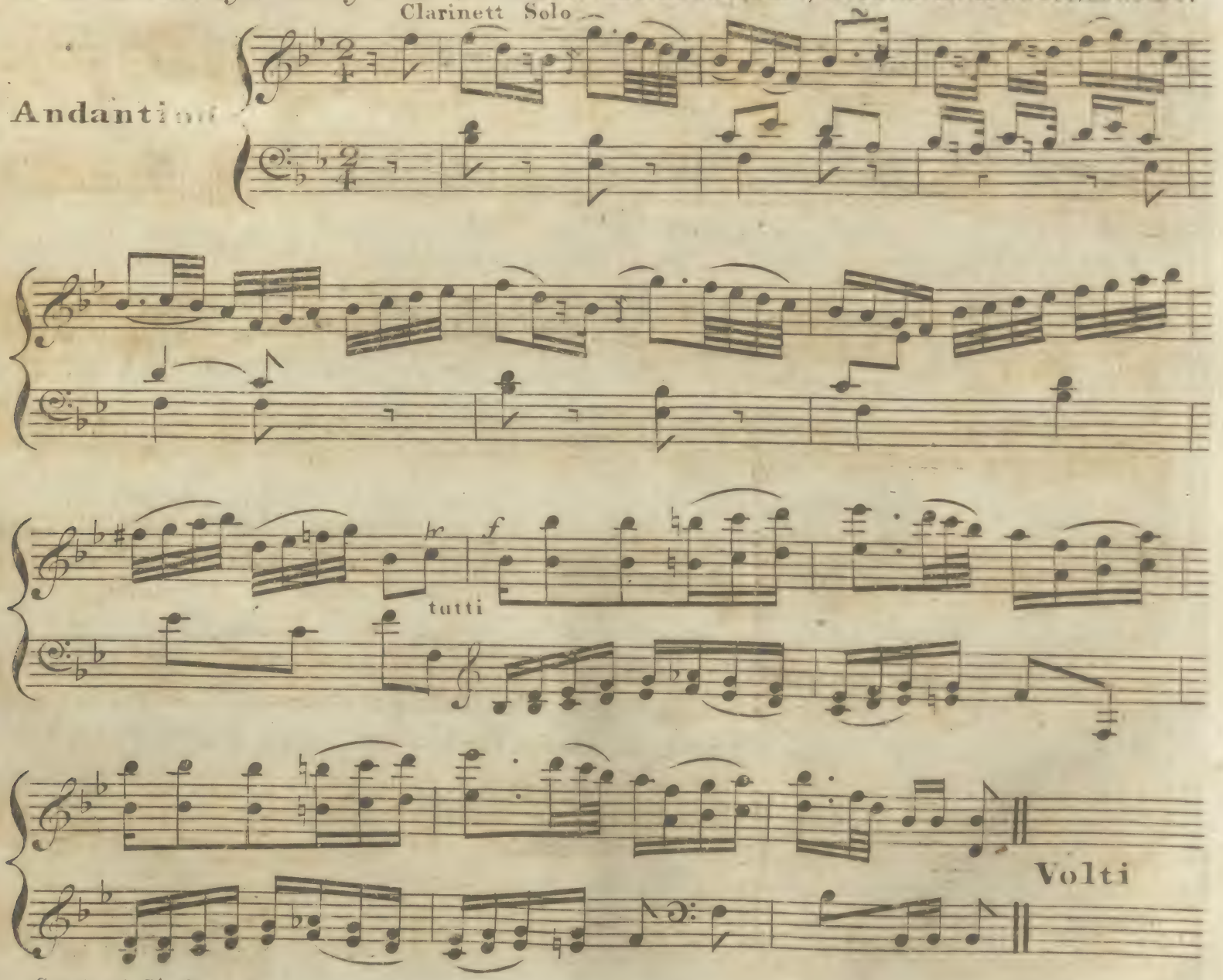

Seige of St Quintin.

Voice

P. Forte or Harp

The dow = ny cheek so soft so fair, the bosoms fnowey

p

whitenefs, the Pouting lip so red so rare the Eye with fparkling

brightnefs, are Beauties like the sum = = = mer leaf, while length of

f

Years de = = = cay, and envious time that cru = = = el thief will

sure=ly steal a = = = way, = = and envious time that cru = = = el thief will

sure=ly steal a = = way = will

sure=ly steal a = = way, but when conjoind with them we find, charms

that surpafs all beau = = ty a virtuous heart a feeling mind our

love becomes a du=ty, then mad are those who Id=ly range, to

all but beau=ty blind, fure time and place can ne==ver

change the beau=======ties of the mind, all the beauties of the

mind all the beauties of the mind.

Allegro

Furioso

Silence silence give o'er your Idle

Silence silence give o'er your Idle

Silence silence give o'er your Idle

pray'r give o'er your Idle pray'r to the Dungeons gloom your

pray'r give o'er your Idle pray'r to the Dungeons gloom your

pray'r give o'er your Idle pray'r to the Dungeons gloom your

Pris'ners bear to the Dungeons gloom your Pris'ners bear

Pris'ners bear to the Dungeons gloom your Pris'ners bear

Pris'ners bear to the Dungeons gloom your Pris'ners bear

fol = diers your or = = ders quick o = = = bey re=sistance is in

fol = diers your or = = ders quick o = = = bey re=sistance is in

fol = diers your or = = ders quick o = = = bey re=sistance is in

vain resistance is in vain, A = way a = = way a = = way a = =

vain resistance is in vain, A = way a = = way a = = way a = =

vain resistance is in vain, A = way a = = way a = = way a = =

= = way.

= = way.

= = way.

End of the First Act

Duetto,

Composed for the Two Drummers.

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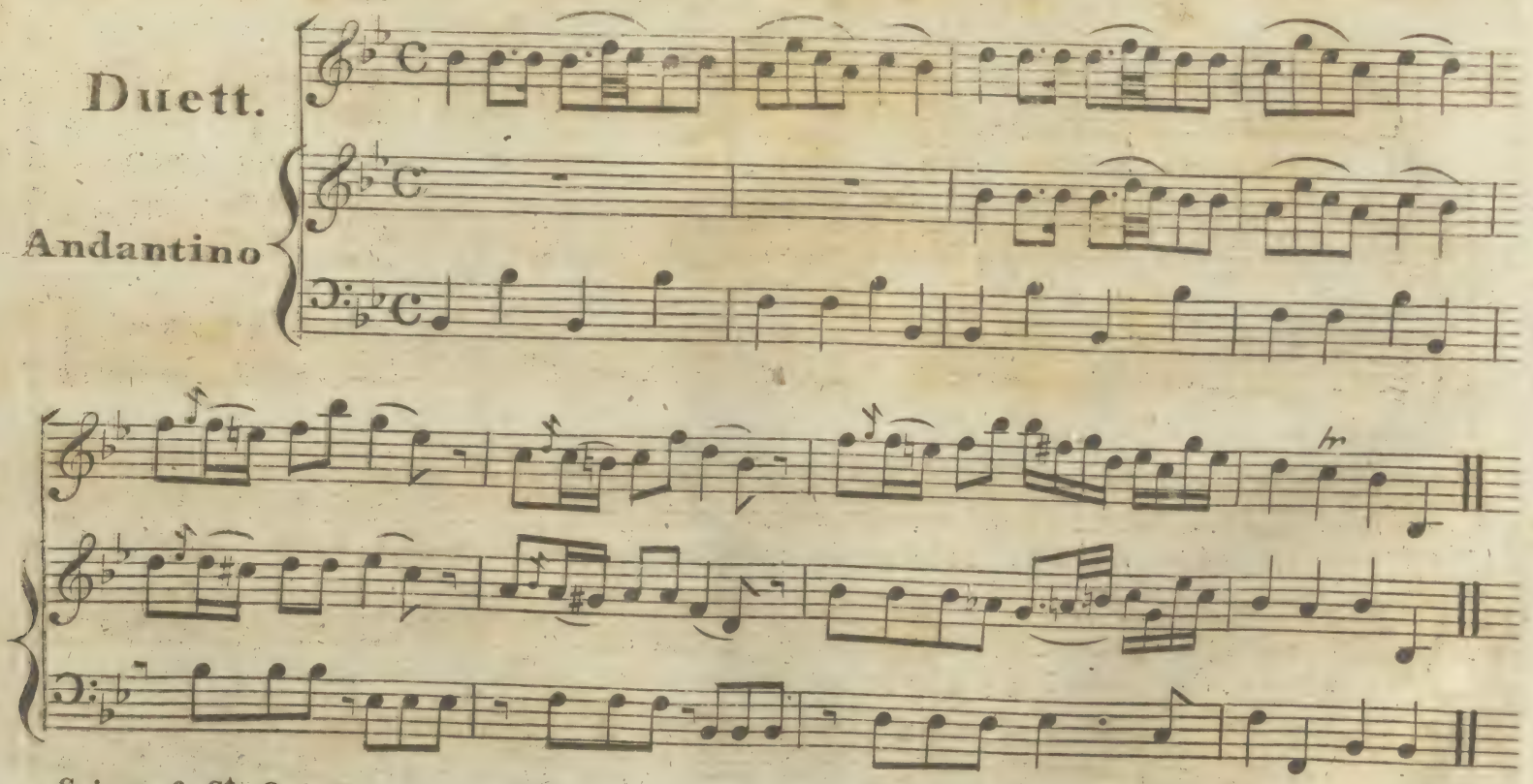


Seige of St. Quintin.

To th'=in=glorious love of ease To th'=in=glorious love of ease,

To th'=in=glorious love of ease,

pia.

to the foft=er joys that please we a=while will bid a dieu

to the foft=er joys that please we a=while will bid a dieu

Arms and Va=lor to pursue we awhile will bid adieu Arms and Valor to pursue.

Arms and Va=lor to pursue we awhile will bid adieu Arms and Valor to pursue.

Pleasures gay fan=tas=tic round where no man=ly

Pleasures gay fan=tas=tic round

vir=tues found where no manly vir=tues found we'll re=sig for

where no man=ly where no manly vir=tues found we'll re=sig for

mar=tial Fame, nurs'd by Honor's hallow'd Flame. we'll re= =

mar=tial Fame, nurs'd by Honor's hallow'd Flame. we'll re= =

= = sign for mar=tial Fame nurs'd by Ho=nor's hallow'd flame.

= = sign for mar=tial Fame nurs'd by Ho=nor's hallow'd flame.

Un poco Allegro

feek we then the Ten=ted Field feek we then the Ten=ted Field,

feek we then the Ten=ted Field,

grasp the fword the Lance the fhield grasp the fword the Lance the fhield.

grasp the fword the Lance the fhield grasp the fword the Lance the fhield.

Wars e= =no=bled art acquire, warm'd with Pa=tri=o=tic Fire.

Wars e= =no=bled art acquire, warm'd with Pa=tri=o=tic Fire.

Wars e = no = bled art ac = = quire, warm'd with pa = tri = = o = tic Fire

Wars e = no = bled art ac = = quire, warm'd with pa = tri = = o = tic Fire

feek we then the Tented Field, grasp the fword the Lance the fhield

feek we then the Tented Field, grasp the fword the Lance the fhield

wars e = = no = bled art ac = quire, warm'd with Patri = = o = tic Fire

wars e = = no = bled art ac = quire, warm'd with Patri = = o = tic Fire

warm'd with Pa = tri = = o = = tic Fire, warm'd with Pa = tri = = o = tic Fire.

warm'd with Pa = tri = = o = = tic Fire, warm'd with Pa = tri = = o = tic Fire.

Seige of St Quintin.

See the Glass is out,
A Glee.

MODERATO.

f *p*

f

Bugle Horn.

Primo. See the glass is out Hark I

Secondo. Hark I

Basso. See the glass is out

PIANO FORTE. *p*

St. Quintin

hear the horn that sounds re- -treat, And the Drum the drowsy summons beat, that

hear the horn that sounds re- -treat, And the Drum the drowsy summons beat, that

And the Drum the drowsy summons beat, that

calls the Mid- -night round, that calls the Mid-night round. O my

calls the Mid- -night round, that calls the Mid-night round. O my

calls the Mid- -night round, that calls the Mid-night round. O my

Boys to Night The so--cial glass we've pass'd a- - -round, To- -

Boys to Night The glass we've pass'd a- - -round, To- -

Boys to Night The so--cial glass we've pass'd a- - -round, To- -

Cres: f

- - mor-row shall the trum-pet sound, To- - mor-row shall the trum-pet sound, That

Cres: f

- - mor-row shall the trum-pet sound, To- - mor-row shall the trum-pet sound, That

Cres:

- - mor-row shall the trum-pet sound, To- - mor-row shall the trum-pet sound, That

Trumpets. f

calls us to the field, That calls us to the field. f To- -

calls us to the field, That calls us to the field. f To- -

calls us to the field, That calls us to the field.

sfz

8ve

- - mor- -row shall the Trum-pet sound, To- - mor-row shall the Trum-pet

- - mor-row shall the Trum-pet sound, To- - mor-row shall the Trum-pet

f

To- - mor- -row shall the Trumpet sound, To-

Chorus. ff

St Quintin

sound, That calls us to the Field, That calls us

sound, That calls us to the Field, That calls us

- - mor - row shall the Trum - pet sound the trum - pet sound, That calls us

sfz

to - - the - field - - -

to the field - - -

to the field - - -

FINE.

8ve

St Quintin

A March.

Andante Maestoso

p e molto Staccato.

f

mez: *f*

1.st 2.d

sfz *sfz*

slentando.

sfz

Cres. . . .cen. . .do

f

1.st 2.d

The above March may be play'd on the Harp.

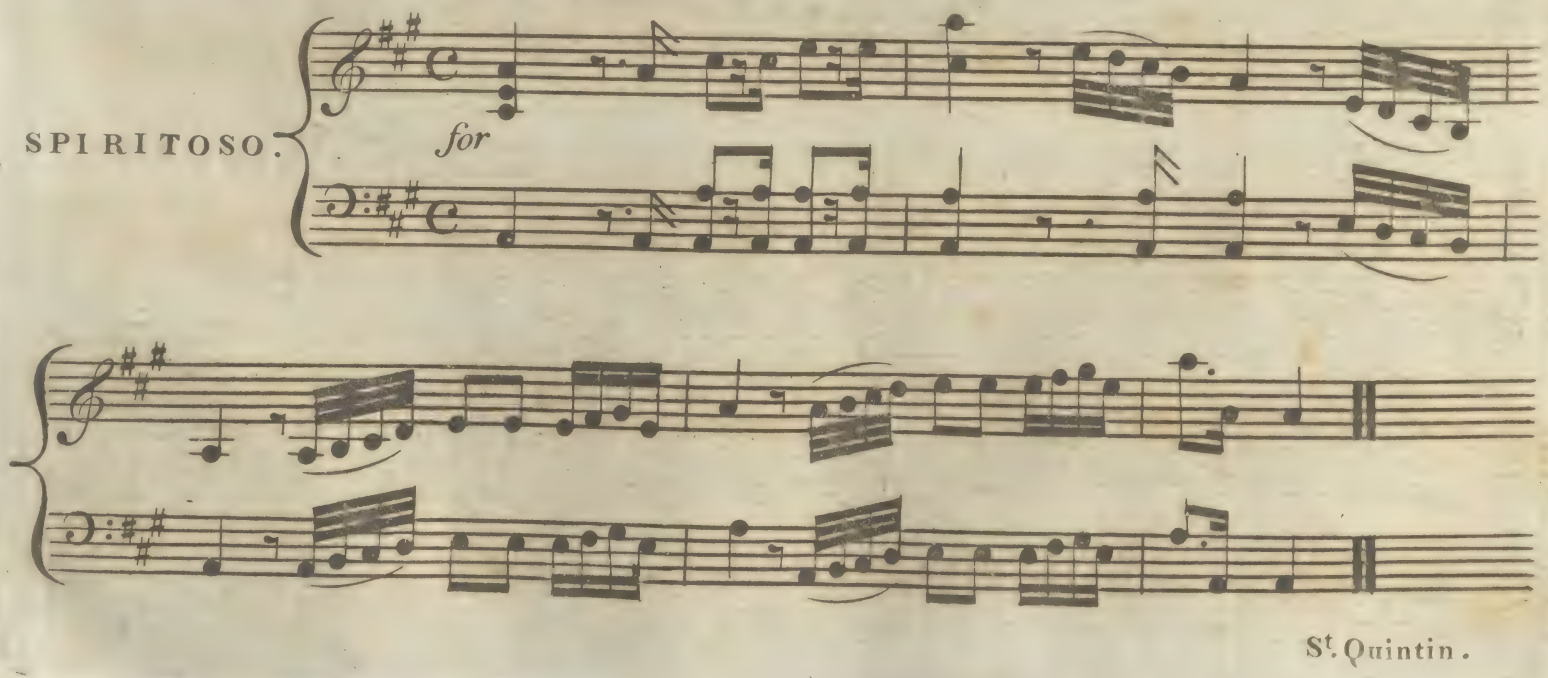
St Quintin

Thee Goddess of celestial Fire
Air & Recitative.

Sung by

Mr. BRAHAM,

London, Printed by Goulding & Comx y 124, New Bond Street & 7 Westmorland Str.t Dublin.



St. Quintin.

Thee Goddess of Ce=lestial Fire, burns in the temple of each

for

Patriot breast Li=ber=ty Li=ber=ty on thee I

call Inspire my song and teach my kindling Soul

for

thy boldest strain.

Air. M.r Braham.

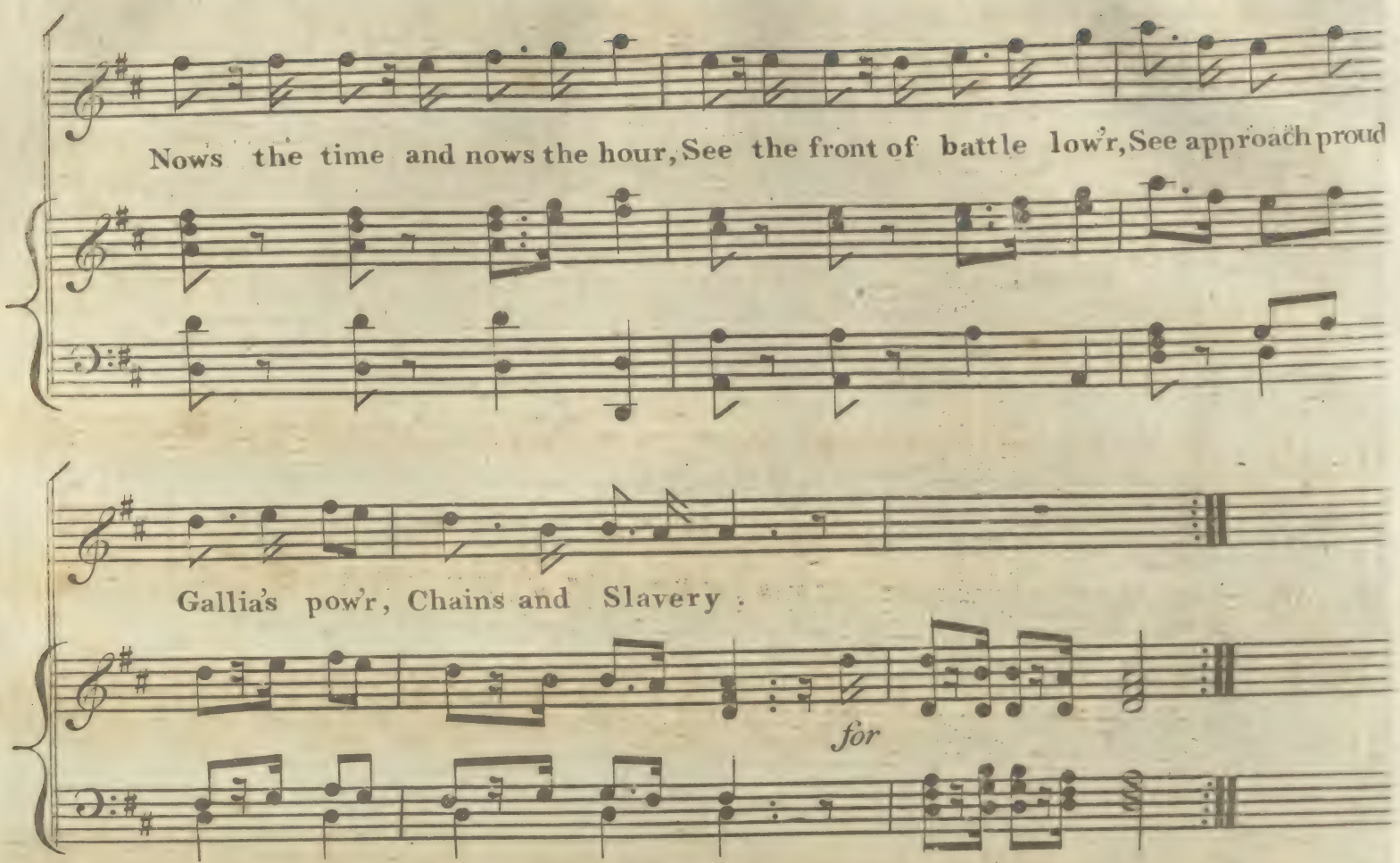
SLOW AND MAJESTIC.

ff

Spaniards who so oft have bled by

pia

fearless valor onward led welcome to your gory bed or to Victory



2

Who wou'd be a Traitor Knave,
Who would fill a Cowards grave;
Who so base to be a Slave,
Let him turn and flee.
Who for Spain her King and Law,
Freedoms sword will fearless draw;
Freeman stand or Freeman fall,
Let him on with me.

3

By oppressions woes and pains,
By our Sons in servile chains,
We will drain our dearest veins,
But they shall be free.
Lay the proud Usurper low,
Tyrants fall in every Foe,
Liberty's in every blow,
Let us do or die.

CHORUS of Soldiers in Unison.

By Oppressions woes and pains, By our Sons in servile chains,

ff

ff

We will drain our dearest veins, But they shall be free;

Lay the proud U=sur=per low, Tyrants fall in ev'=ry foe,

Li=ber=ty's in ev'=ry blow, Let us do or die.

St Quintin

Laura!

Sung by

Mr. Braham!

London Printed by Goulding & Co. 124 New Bond Street & 7 Westmoreland Street Dublin.

Flutes 8ve. alto

ADANTINO

CON ESPRESSIONE

for pia

Loco

for

St. Quintin.

Softly Blew the eastern breezes, Gently fell the dews of

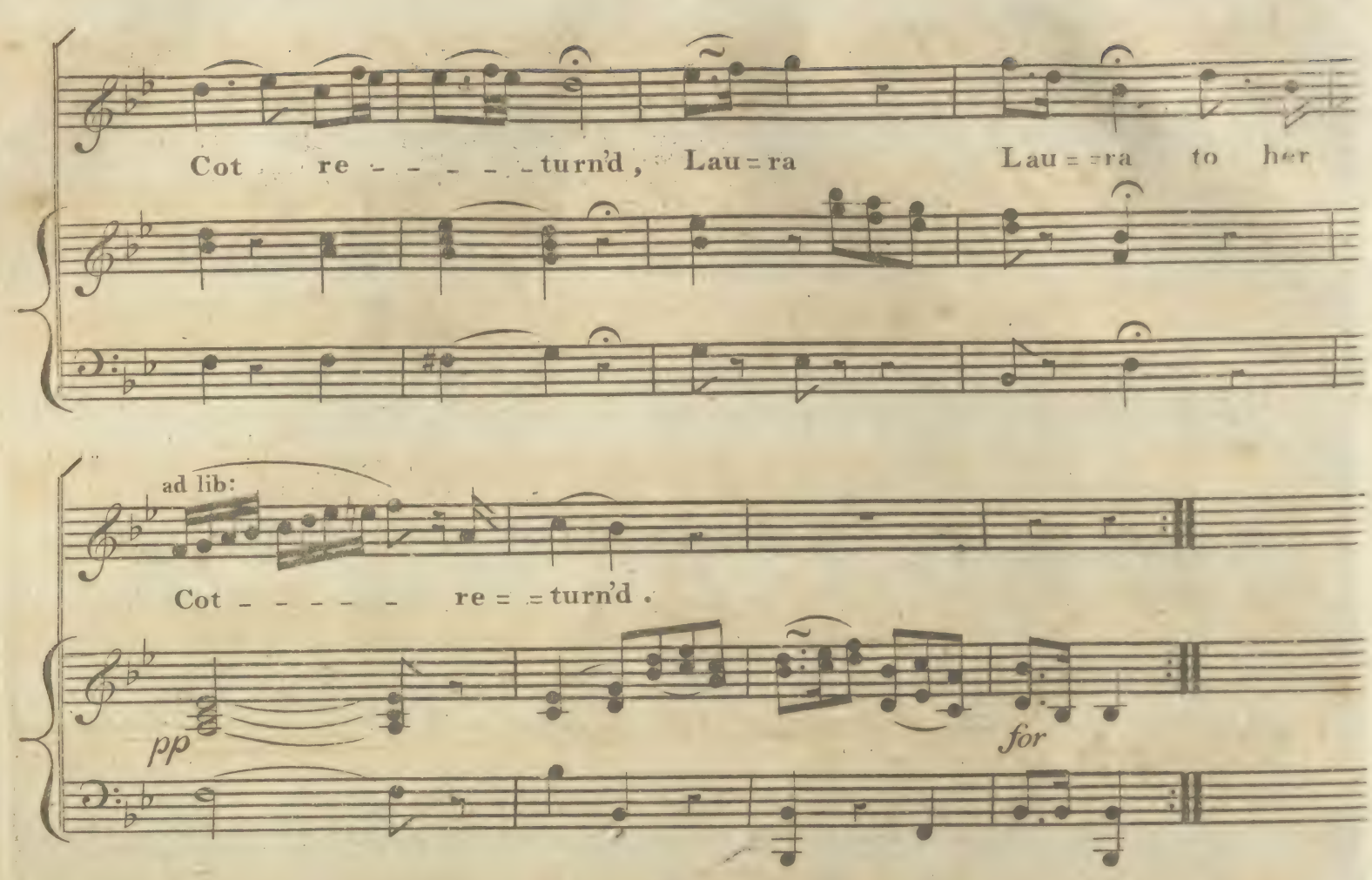
pp

night, Edward left his lovely Laura, For the Glo = ry of the

fight, Battle then with fury rag-ing, She in tears her lover

for *sf* *pia*

mourn'd, And with grief his loss de = plo = ring, Lau = ra to her



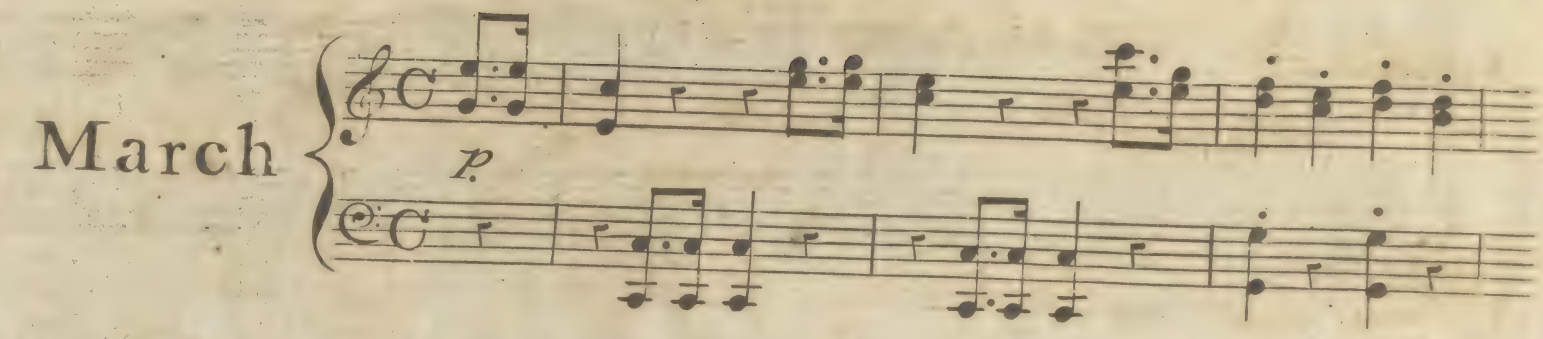
2

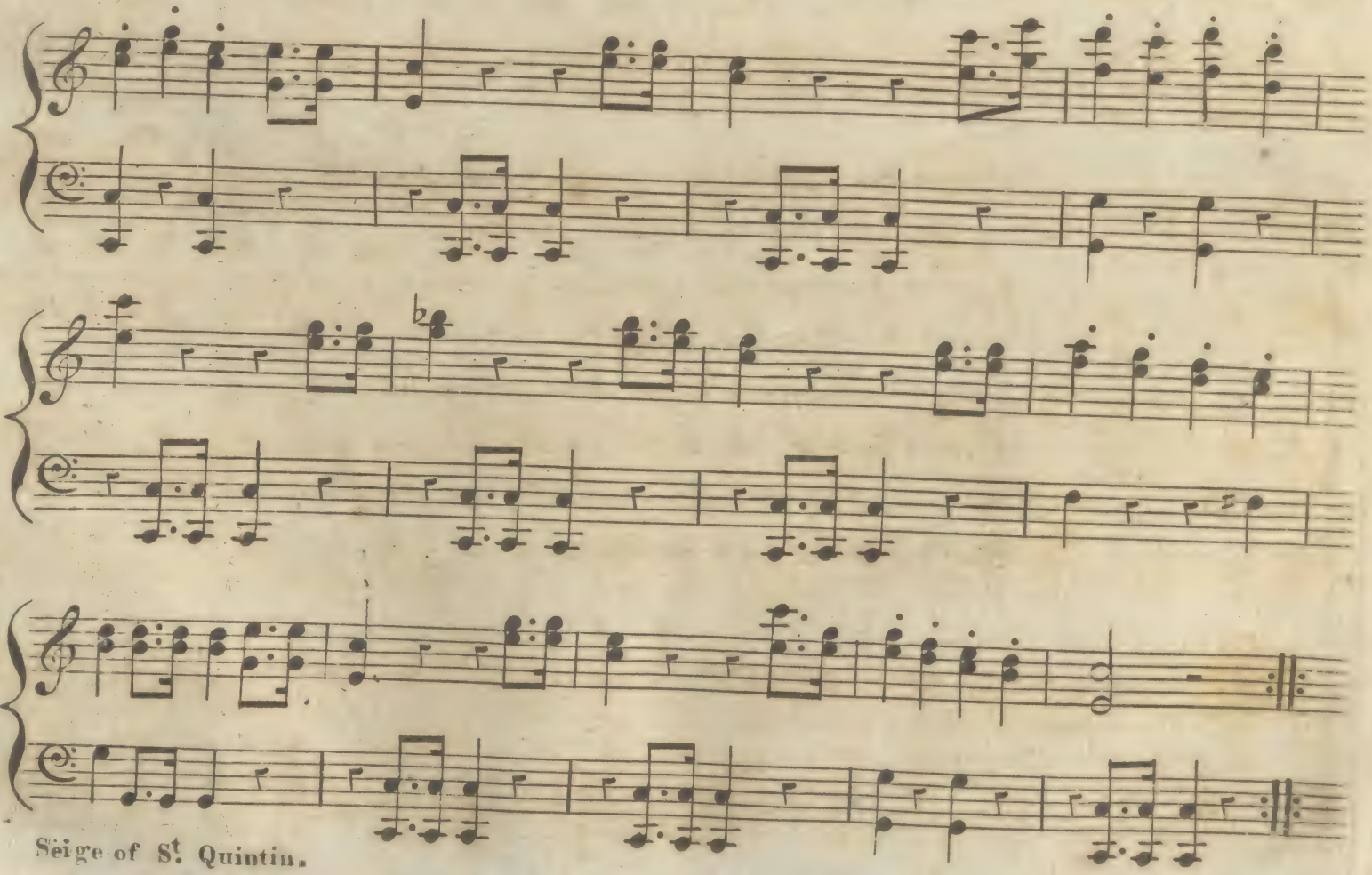
Bright the glitt'ring spears were shining,
Strong the Foe that grac'd the field,
Patriot Valor still resisting,
Forc'd the Haughty Host to yield.
Trembling Laura's heart now triumph'd,
With a double joy it burn'd,
Spain's proud Foes were nobly conquer'd,
And her lover safe return'd.

St. Quintin.

The Dead March and Procession of the Prisoners.

March





Seige of St. Quintin.

See the Flag of my Nation

Sung by

Mr. Braham.

London Printed by Goulding & Compy 124 New Bond Street & 7, Westmorland Street, Dublin.

Trumpet Solo

Spiritoso

See the Flag of my Na-tion waves on high, the

signal of a glori-ous Vic-to-ry see the Flag of my Na-tion

waves on high the sig-nal of a glorious Vic-to-ry see the Flag of my

fp

na-tion waves on high the signal of a glorious Vic-to-ry the

-ige of St Quintin.

Trum:

fignal of a glorious Vic = to = ry. the fignal of a glorious

Trum:

Vic = to = ry. the fignal of a glorous Vic = to = ry Vic = to = ry.

Vic = to = ry Vic = to = ry Vic = to = ry. the fignal of a glorious Vic = to = ry.

ff

fp

Nor e'er shall free'd I = beria own a Foreign

p

Despot on her Throne Britain as = sist thou Monarch of the Sea, and

grateful Spain shall like thy = = self be free Britain af = sist thou

Monarch of the Sea, and grateful Spain fhall like thy = self be free and

Andantino

grateful Spain shall like thy = self be free. Then gen = tle Peace as = =

D.C. pp

= sume thy fmiling reign, load forth thy Flocks and cheer the sterile

Plain a = = gain our Vines then drooping heads shall rear, and

thrive beneath the Olive branch the O = live branch you bear, and

thrive beneath the O = live branch you bear. D.C.

Seige of St Quintin.

Finis

NARENSKY,

The

Overture, Songs, Duet & Trio,

in the above Opera

Composed by

Wm. REEVE,

& performed at the

Theatre Royal Drury Lane

The Poetry by Chas. Brown Esqr.

Pr: 10/6

LONDON.

Printed & Sold by PRESTON, *at his Wholesale Warehouses,*

97, Strand.

Where may be had just published

The Debating Society ——— *Dr. Brown*

The Pearl & The Bells at their Collars

Sung in the Opera "The Farmer's Wife".

1814

Mema 15715
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OVERTURE NARENSKY.

Allegro

Moderato

Reeve

Bugle

Oboe

Flute

Oboe

8va

pia

Cres.o

mf

for

fua

för

Bugle

Flute

ff

Bugle

Bugle

RONDO.

Vivace

Oboe Solo

Tutti

Oboe

pia

Tutti

Oboe Solo

Tutti

Tutti

Da Capo
S.

Coda

f p f p ff

TRUE IT IS I DEARLY LOVE

a favorite Ballad

SUNG BY MISS KELLY

at the

Theatre Royal Drury Lane.

in the Opera of

NARENSKY,

Written by Chas. Brown Esq.

Composed by

Wm. Reeve.

Pr: 1/.

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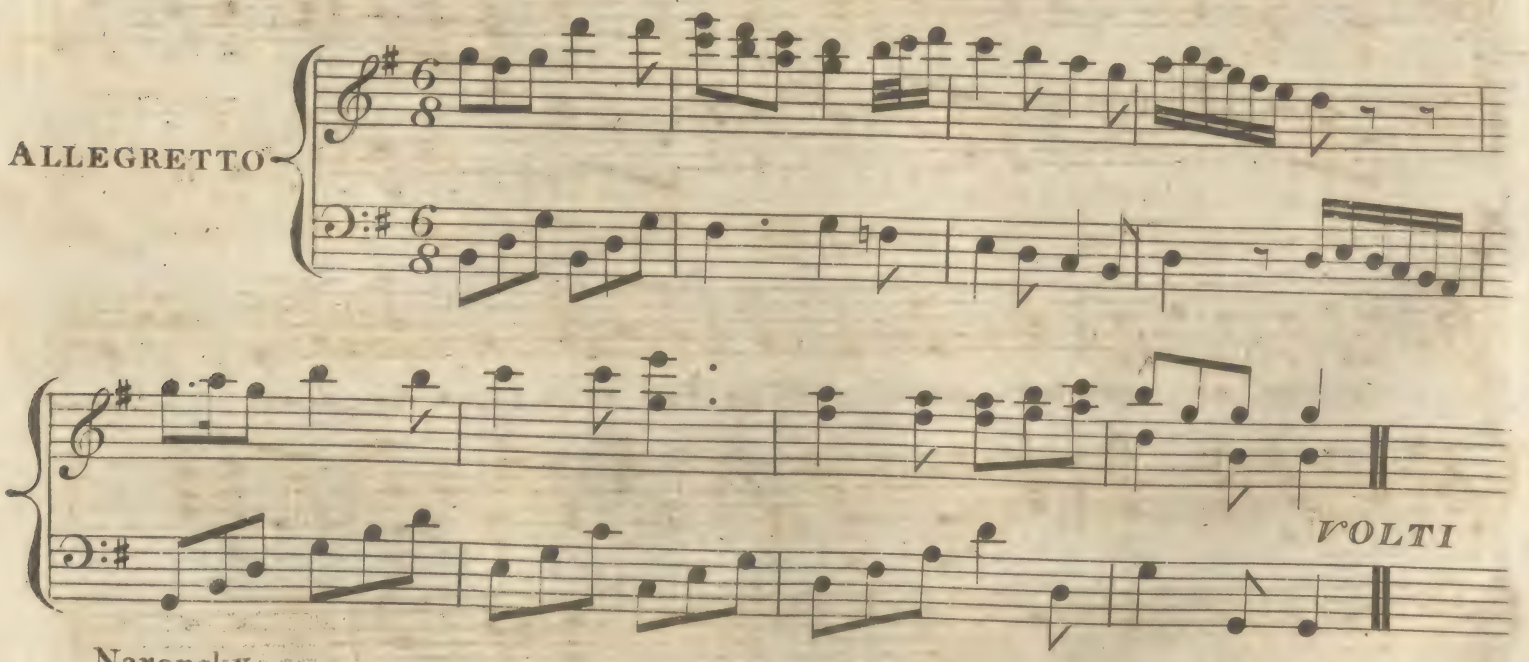

True it is I dear_ly love, Nor need my heart des_pair

Sure I am the Maid will prove, As kind as she is fair But

hold, they tell me ill success, At_tends the babbling lover, Then

ne_ver ne_ver let my tongue The Fair one's name dis_cover Then

Narensky

never, ne_ver let my tongue the Fair one's name dis_co_ver, Then

ne_ver, never let my tongue The Fair one's name dis_co_ver.

2

Oft her hand I've gently press'd
Nor did she once resist;
Oft the Maid have I caress'd
And oft her lip have kiss'd
But hold, no more will I reveal
And prove a babbling Lover
Oh, never, never let my tongue
The Fair one's name discover.

WINTRY SNOW STORMS

a favorite Rondo in the Russian Style,

SUNG BY Mrs. DICKONS

with the utmost applause at the

Theatre Royal Drury Lane

in the Opera of

NARENSKY

Written by Chas. Brown Esqr.

Composed by Wm. REEVE.

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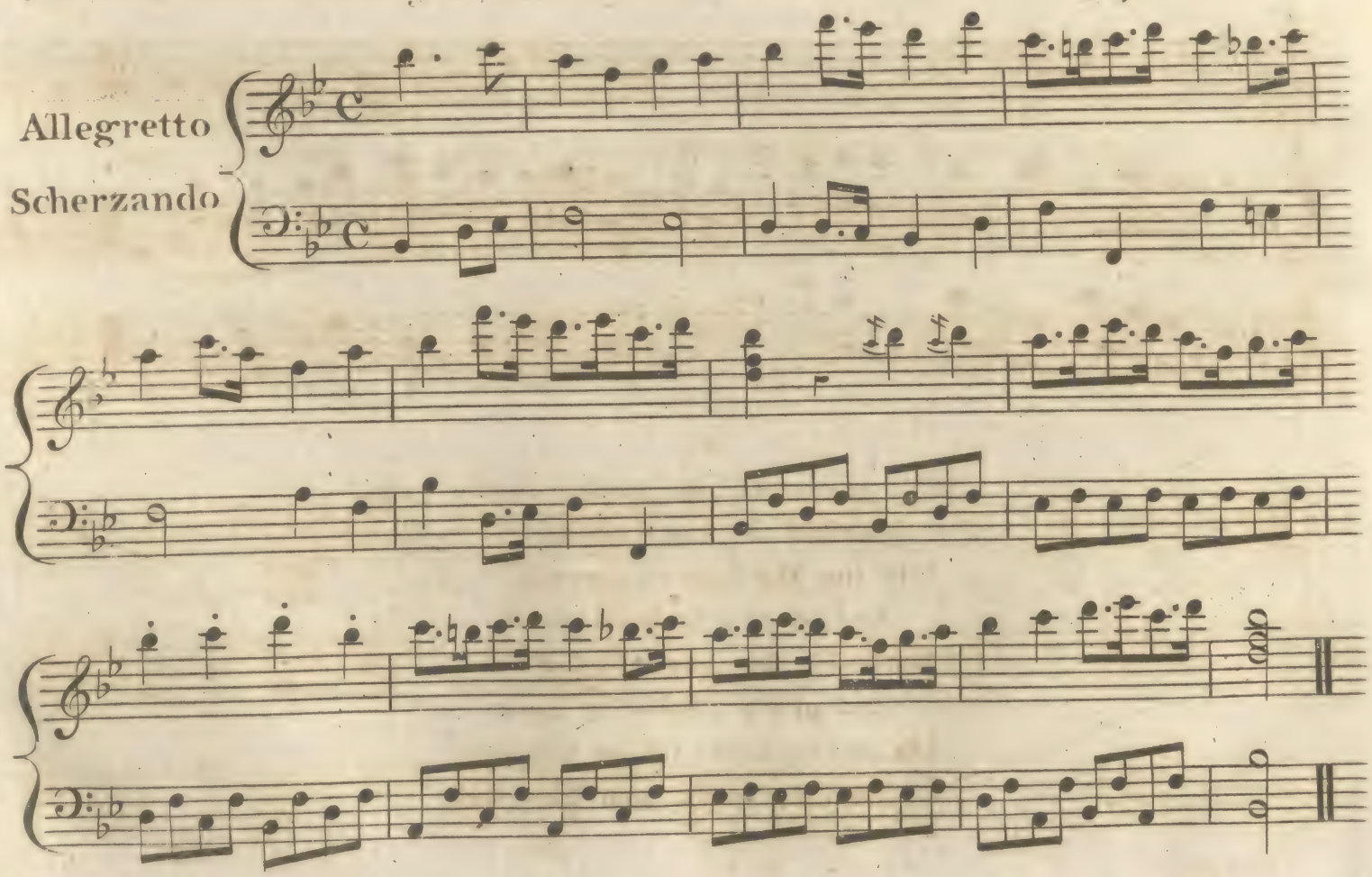


Win - - try Snow Storms hide no more, no more the love - ly scene, Milder

breezes clothe the woods in youth - ful green.

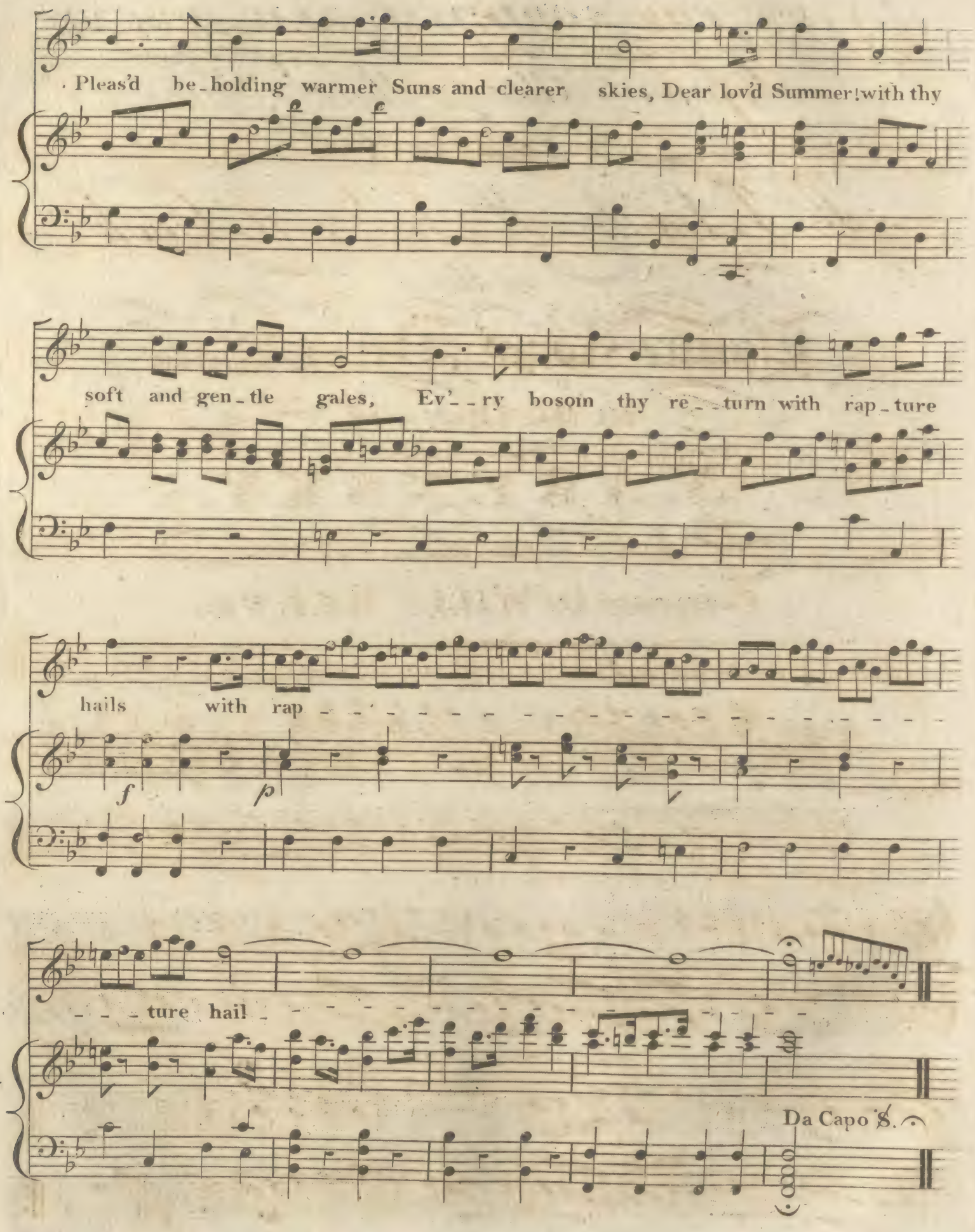
See around us Na - ture sweet - ly sweet - ly smiles a - gain,

Flow'rs un - fold - ing bloom up - - on the ver - - dant plain.

See around us Na - - ture sweet - - ly smiles a - - - - gain

Flow'rs un - fold - ing bloom up - on the ver - dant plain

Cheer - - ful la - bour to the fields im pa - tient flies,


Pleas'd be_holding warmer Suns and clearer skies, Dear lov'd Summer! with thy
soft and gen_tle gales, Ev'_ _ry bosom thy re_ _turn with rap_ture
hails with rap

_ _ _ture hail
Da Capo 𝄋.

VIEW THE SORDID WORLD AROUND

A favorite Glee for three Voices.

Sung by

Mr. I. Smith, Mr. Lee & Mr. Cook

at the

Theatre Royal Drury Lane

in the Opera of

NARENSKY.

Written by Chas. Brown Esq.r

Composed by WILLM. REEVE.

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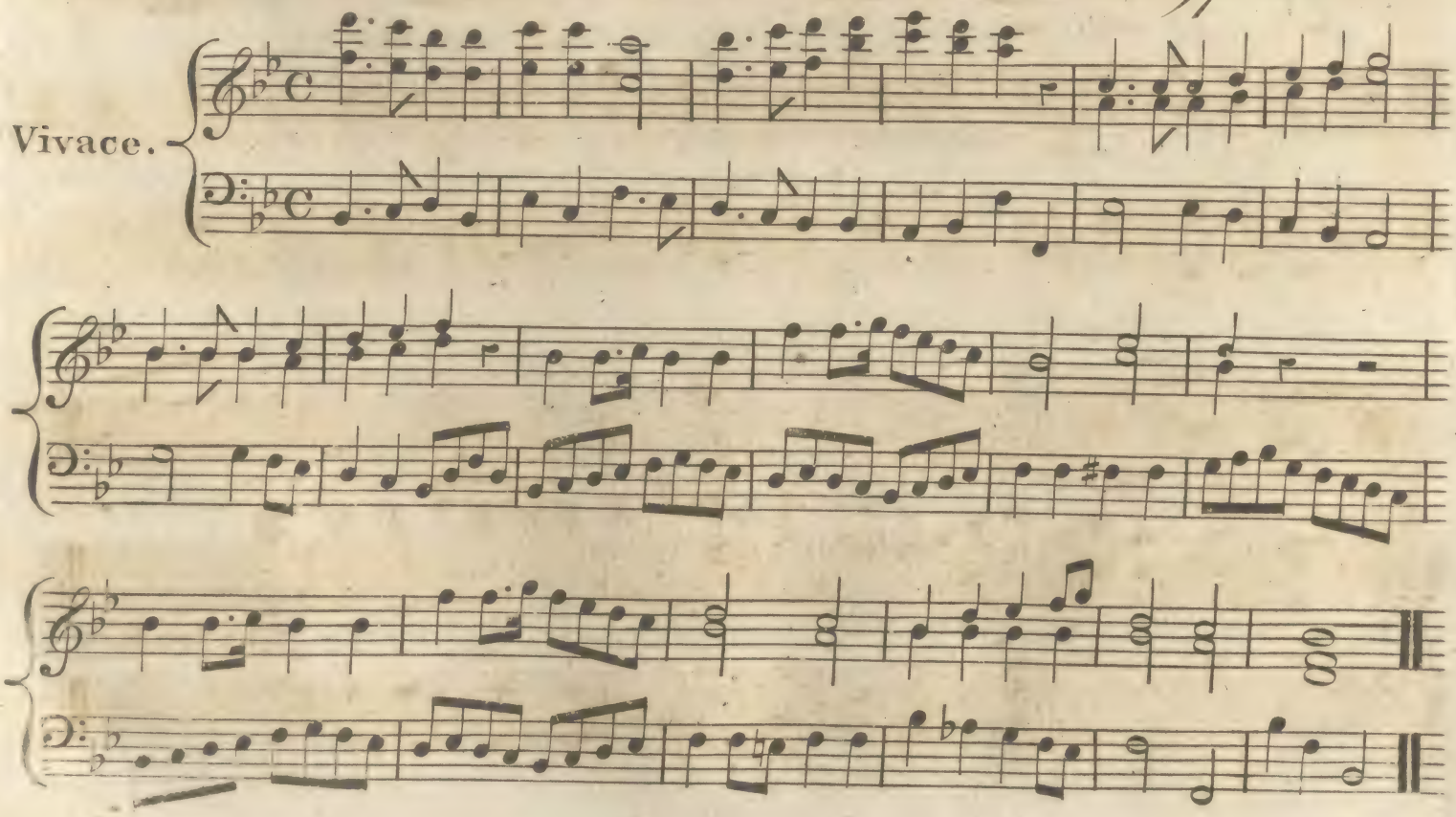

View the sordid world a_round, Ho_nesty in rags is found While boundless riches

View the sordid world a_round, Ho_nesty in rags is found While boundless riches

View the sordid world a_round, Ho_nesty in rags is found While boundless riches

crown the wise who fearless ev'ry Law despise, fearless ev'ry Law despise.

crown the wise who fearless ev'ry Law despise, fearless ev'ry Law despise.

crown the wise who fearless ev'ry Law despise, fearless ev'ry Law despise.

Fortune's frowns let Fools en_dure, Sigh for riches yet be poor, yet be poor,

Fortune's frowns let Fools en_dure, Sigh for riches yet be poor, yet be poor,

Fortune's frowns let Fools en_dure, Sigh for riches yet be poor, yet be poor,

yet be poor, A no_ble heart, A no_ble heart, A no_ble heart her

yet be poor, A no_ble heart, A no_ble heart her

yet be poor, A no_ble heart her

theat'ning braves, Nor courts her smiles, nor courts her smiles like cow - ard

theat'ning braves, Nor courts her smiles, nor courts her smiles like cow - ard

theat'ning braves, Nor courts her smiles, nor courts her smiles like cow - ard

Slaves, A no - ble heart her threat'- ning threat'- ning braves,

Slaves, her threat'- ning threat'- ning braves,

Slaves - - - - - - - - - - - - like cow- - ard Slaves - - - like

Nor courts nor courts her smiles like cow - ard Slaves, like cow- ard

Nor courts her smiles like cow - ard Slaves, like cow- ard

Slaves - - - - - - - - - - - - like cow - ard Slaves, like cow- ard

cow - ard Slaves.

cow - ard Slaves.

cow - ard Slaves.

THE SEXTON IN LOVE

a favorite Ballad

SUNG BY M.R KNIGHT,

at the

Theatre Royal Drury Lane

in the Opera of

Narensky

Written by Cha.s Brown Esq.r

Composed by Will.m Reeve.

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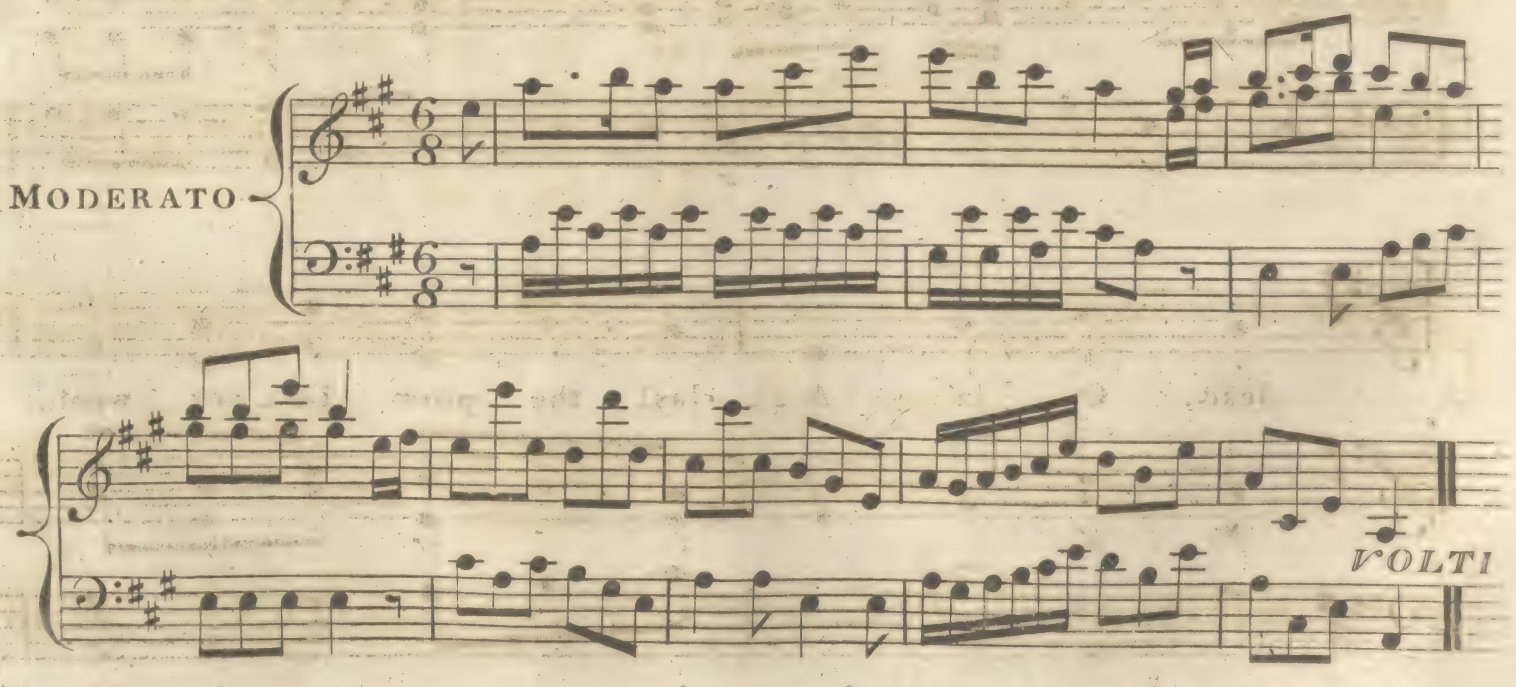


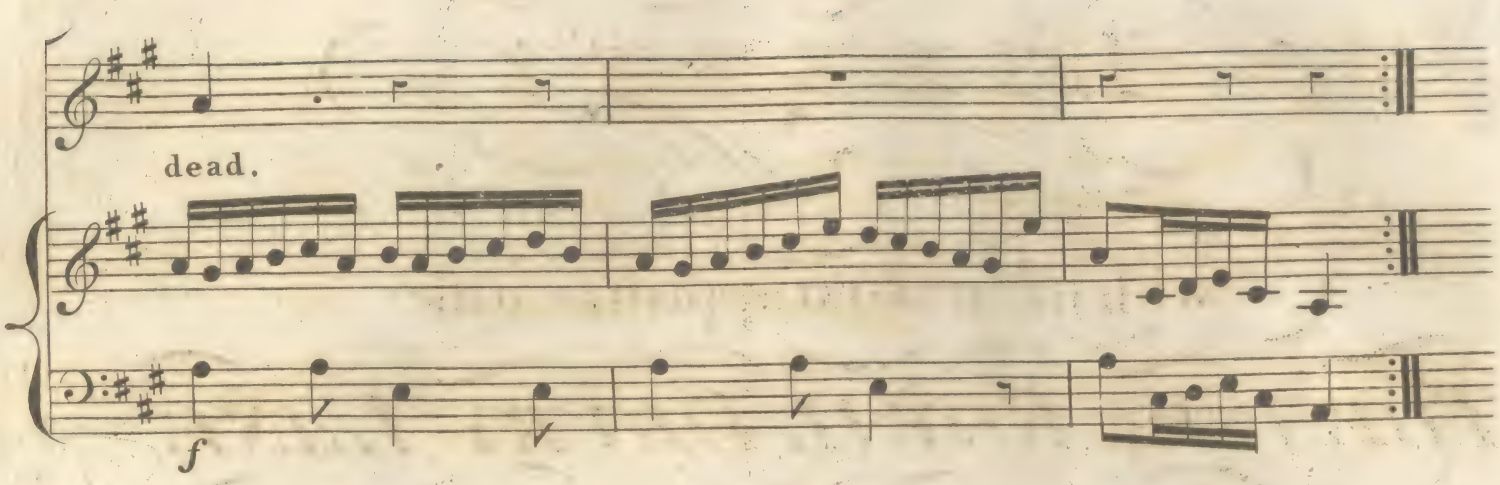
A Maid and a Man, Once a courtship be_gan, And of

course soon de__ter__min'd to Wed But be_

fore the fond Day, Was the Devil to pay For a__las! the poor Lover went

dead, O, la! A___las! the poor Lo_ver went

Narensky



2

To the Grave went the Fair
With a very grave air
And exclaim'd as she mourn'd her lost Mate
Why didn't you my Life
First make me your Wife?
Then less I might pin'd at your fate.

3

The Damsel then sigh'd
And despairing then cried
Well a day! I shall die an Old Maid
But the Sexton was near,
And said "No my dear!
Look on me, and pray don't be afraid."

4

She was not over nice
Follow'd his good advice
Not to mourn for a Man in his Grave
Took the Grave-digging Youth
And repeated this truth
Friends in need are the best Friends we have.

LIBERTY

Sung by Mr. Smith,

with the utmost applause at the

THEATRE ROYAL DRURY LANE

in the Opera *of*

NAREVSKY,

Written by Chas. Brown Esq.r

Composed by Will.m Reeve.

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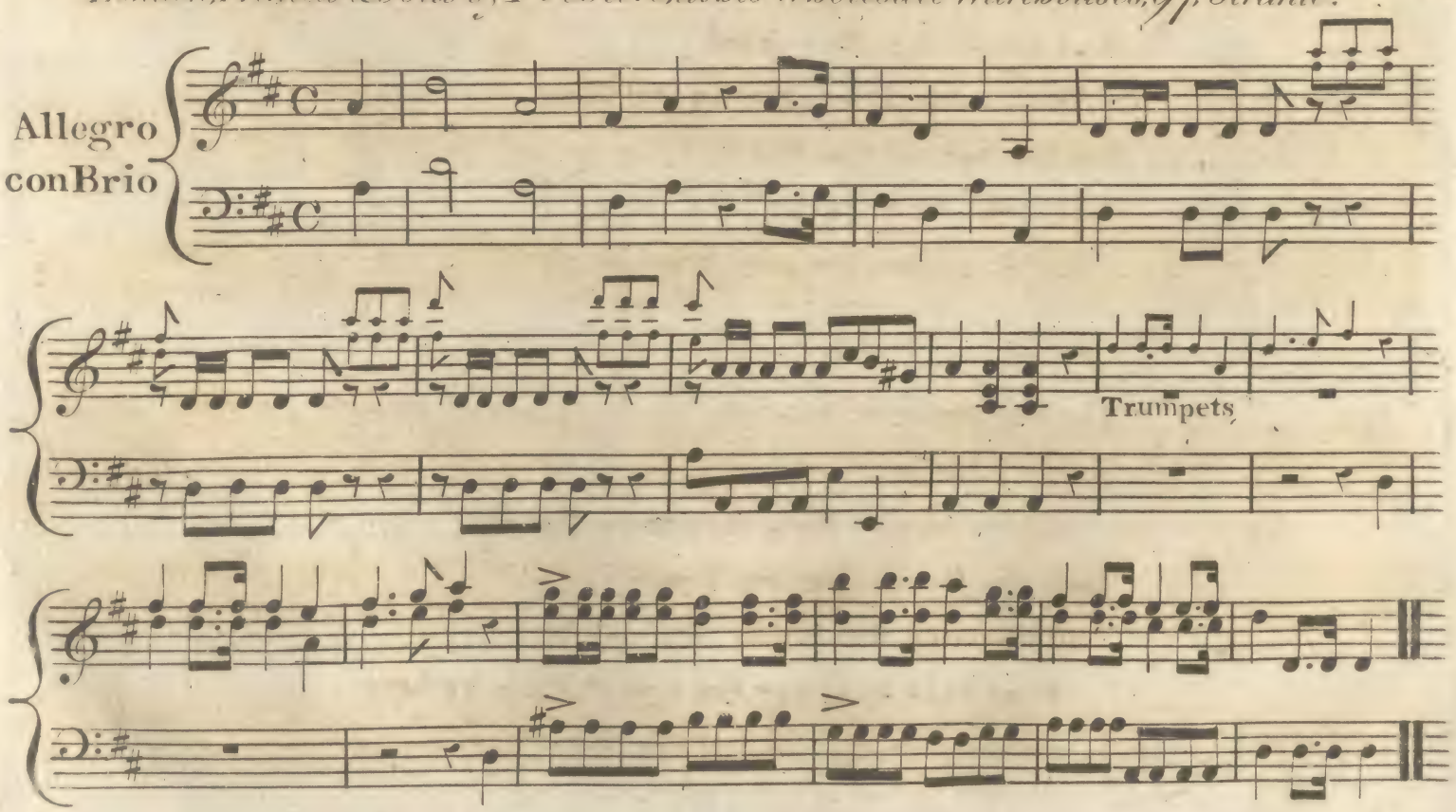

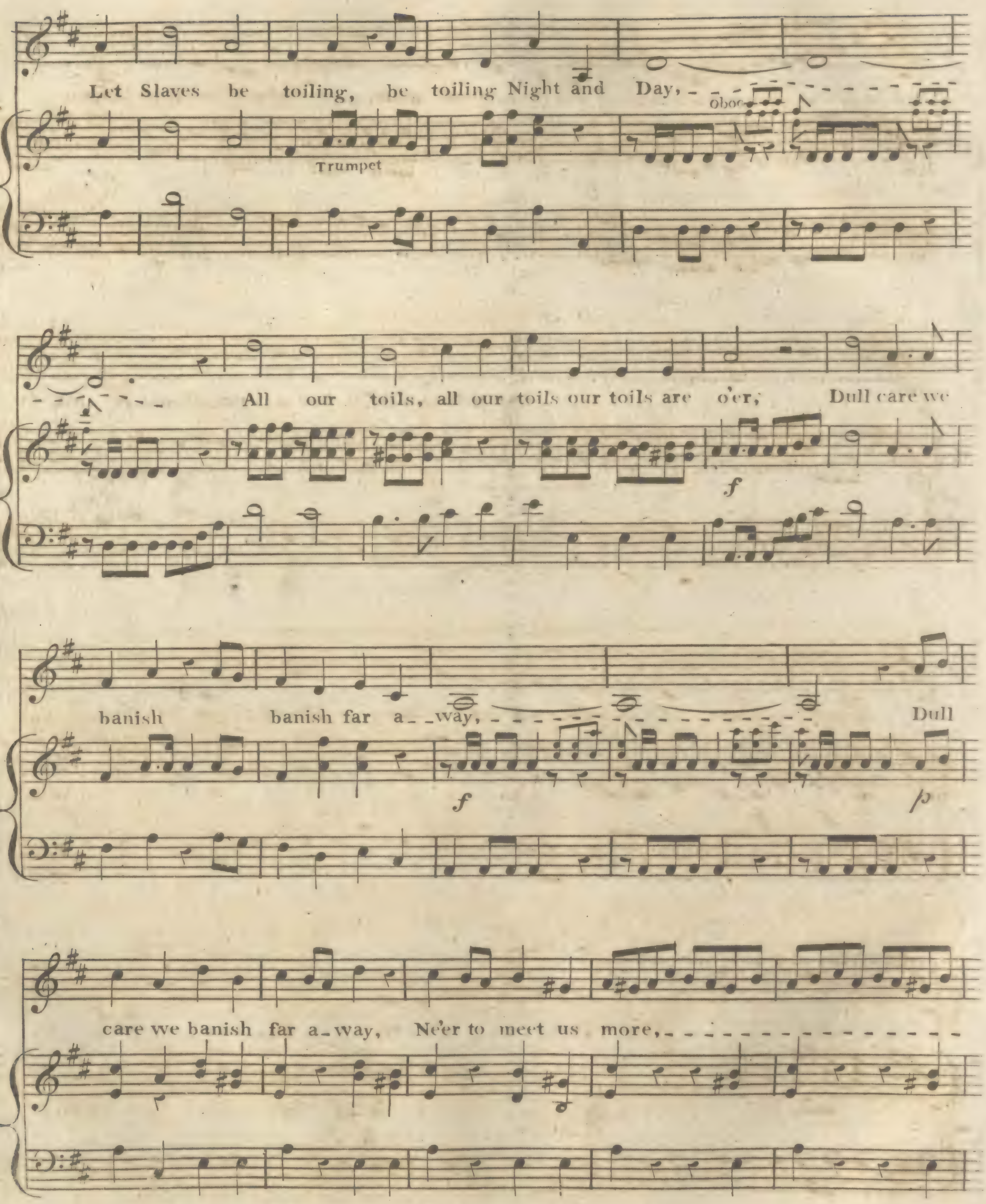
Let Slaves be toiling, be toiling Night and Day,
Oboe
Trumpet
All our toils, all our toils our toils are o'er, Dull care we
banish banish far a_ _way, Dull
care we banish far a_way, Ne'er to meet us more,

to meet us more, ne'er ne'er to meet us more,

f

Our Life tis said, is but a span, Should it not be

p

free, Our Life 'tis said, is but a span, Should it not be free,

f *p* *f*

Ad Libitum

A Tempo

O! - - - - - - Liberty, O! - - - - - Liberty, O,

Ad Libitum

Liber_ty be lov'd of Men, Liber_ty be lov'd of Men, who so blest as we, so

f *p*

blest _ so blest _ _ _ _ _ _ _ _ _ _ _ _

Ad Libitum

who so blest so

blest _ _ _ _ _ _ _ _ _ _ _ as we.

f

Fine.

f

Though thousand cares the Rich an_noy, Still with fear per plex'd, Yet

we the present hour en_joy, Careless of the next, We drink and sing_

we love and fight _ _ Leading jovial lives, And

find more pleasure, more delight, Far from scolding Wives, from scold _ _ _ _ _

Ad Libitum

_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ ing Wives. Far from scolding Wives. Da Capo

Fine

THE GALLANT YOUNG SOLDIER,

a favorite Ballad,

SUNG BY MISS KELLY,

at the

Theatre Royal Drury Lane

in the Opera of

NARENSKY.

Written by Sha. Brown Esq.

Composed by

Wm. Reeve.

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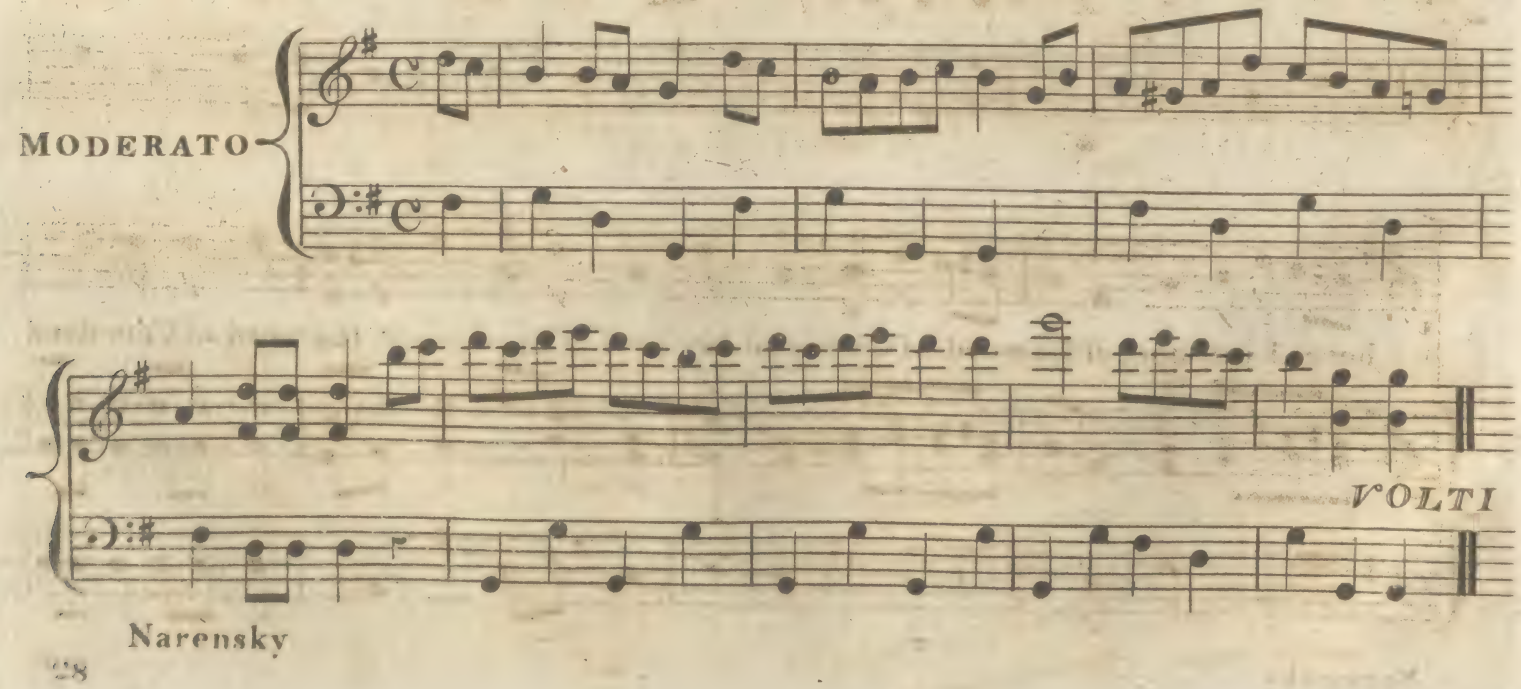


Narensky

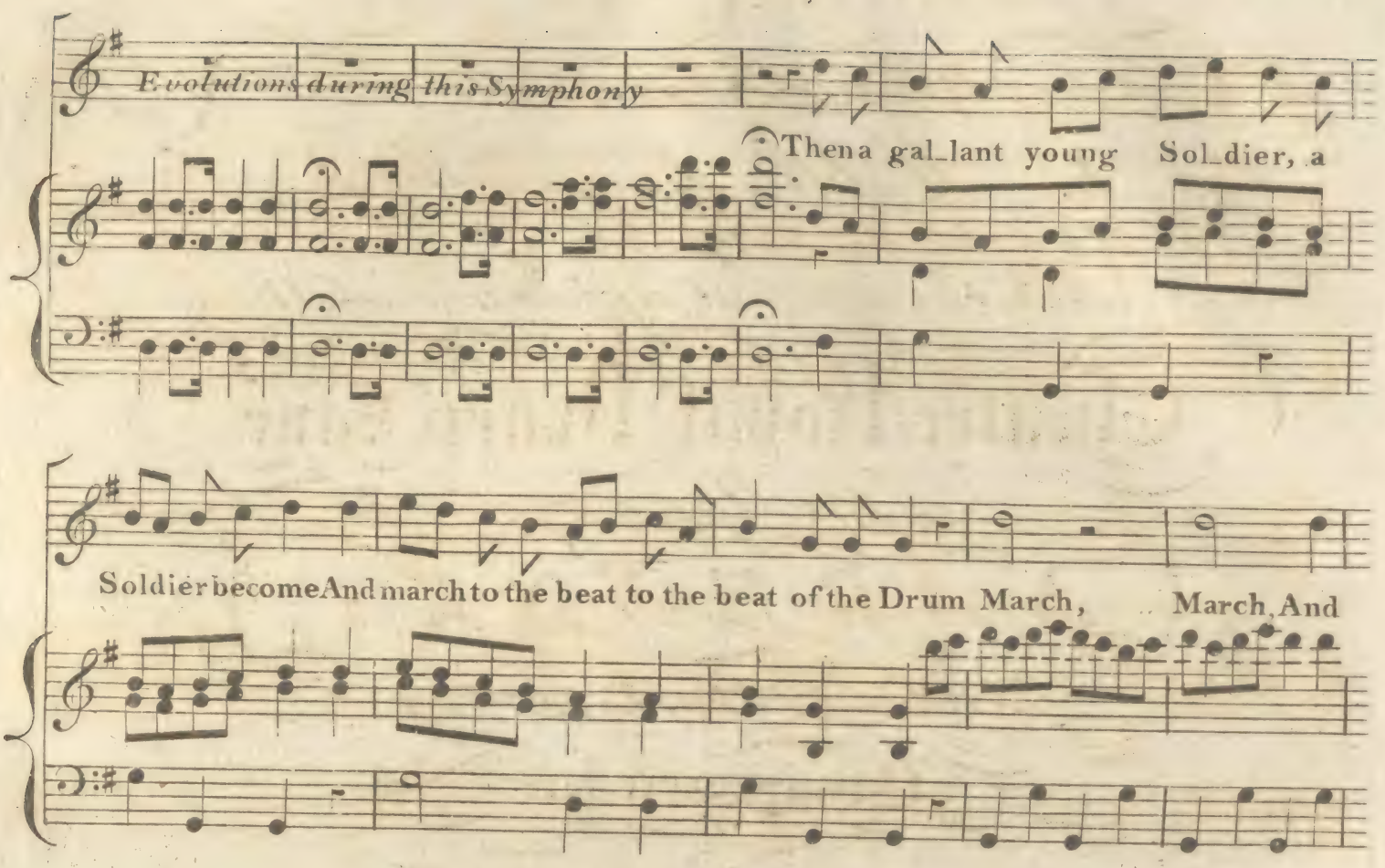
No longer I'll stay idly here, But a gallant young Soldier become, In the

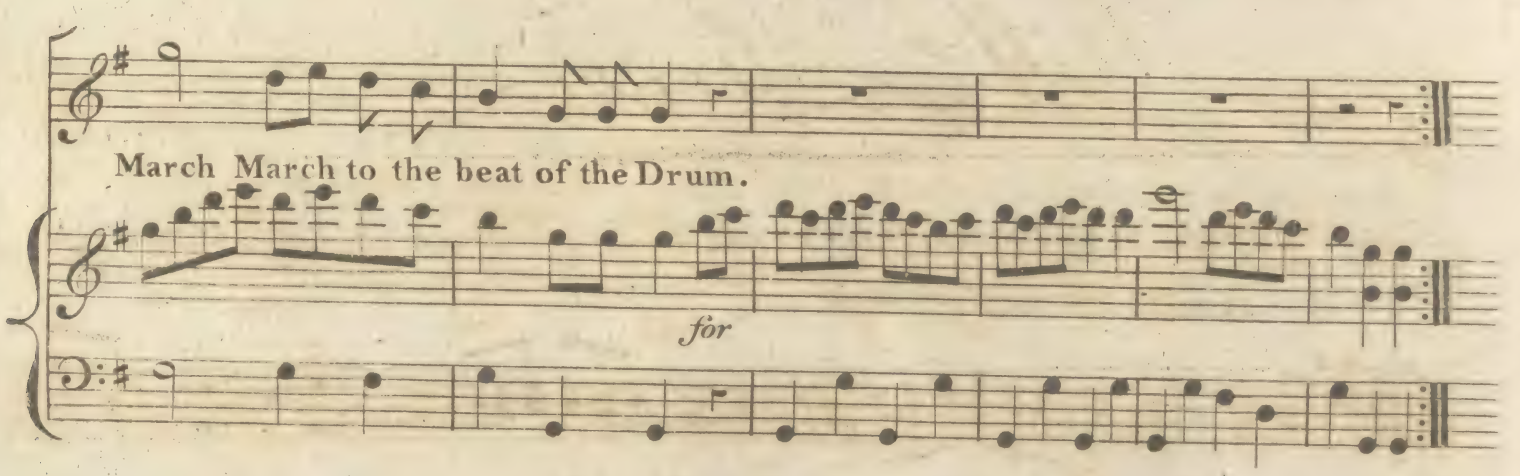
for *pia*

Ranks gaily dress'd I'll appear, And march to the beat of the Drum, And

march to the beat of the Drum With a Cap on my head, and a Gun in my hand See

here I can move at the word of Command, See here I can move at the word of Command





2

Oh, I'll win all the hearts of the Fair
And a gallant young Soldier become
On my shoulder the Musket I'll wear
And march to the beat of the Drum
With a Cap on my head and a Gun in my hand
See here I can move at the word of Command
Then a gallant young Soldier become
I march to the beat of the Drum.

FAREWELL MY LOVE

the admired Duett

Sung by Mr. Braham & Mrs. Dickons,

with the utmost applause at the

Theatre Royal Drury Lane,

in the Opera of

NARENSKY,

Written by Chas. Brown Esq.r

Composed by

Will.m Reeve.

Pr. 2/6

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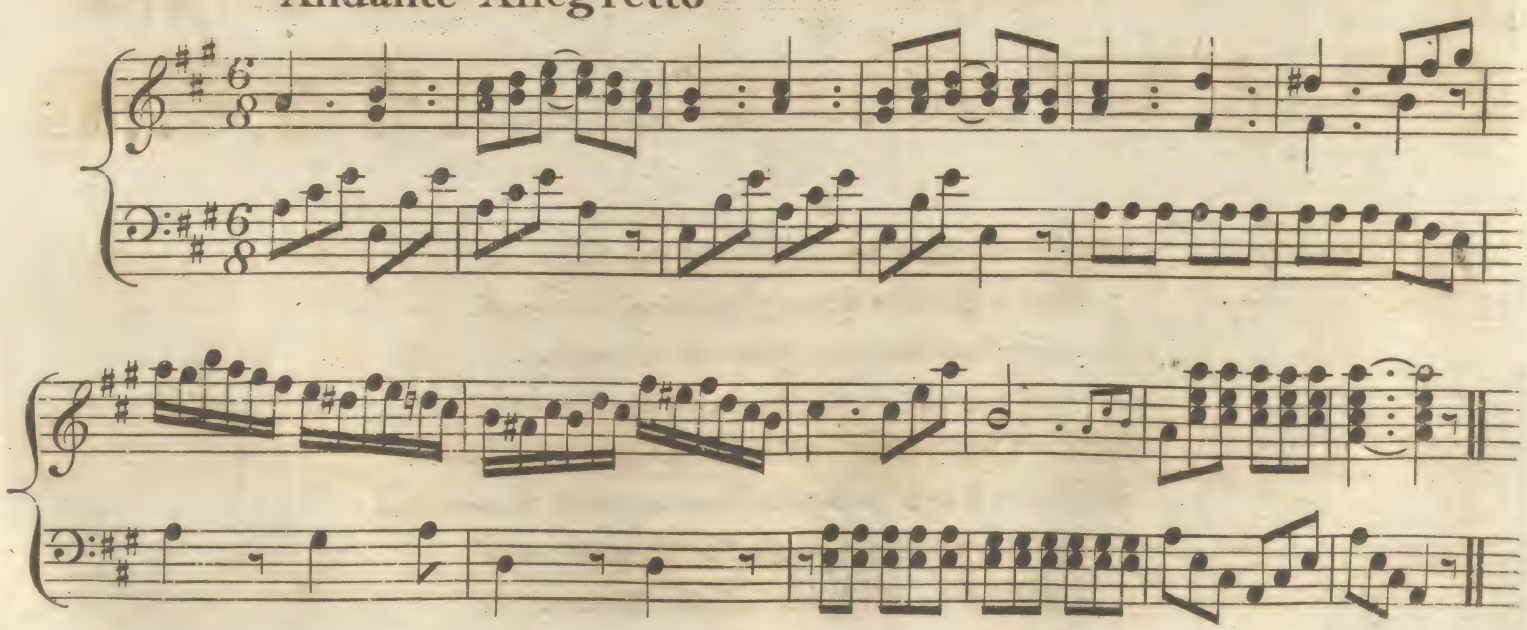
Andante Allegretto



Alexey

Fare - wel my Love! ah, must I from you go! Farewel fare - wel ah,

must I from you go

ah must I from you

go

Fare - wel; fare - wel, ah, must I from you go

f

Evania

Alexey

And is it true, and is it true, Yes, yes, we now must part

p

Evania

And is it true is it true, is it true, we now must part

yes, yes is it true, yes, yes we now must part

These tears that flow, these

Say, does E-vania love, say, say does E-vania love, ah,

tears that flow Confess how dear confess how dear A-lexey's to my heart, These

must I go Fare -

tears that flow, these tears that flow, Confess how dear, confess how dear A -

- wel I go, fare - wel I go, Confess how dear, confess how dear E -

- lexey's to my heart confess how dear confess how dear A - lexey's to my

- vania's to my heart confess how dear confess how dear E - vania's to my

heart how dear A - lexey's to my heart.

heart how dear E - vania's to my heart. A -

f

can I these sad tears restrain, these sad tears restrain,

-va-nia these sad tears restrain, these sad tears restrain, Hope whispers

f *p*

Hope whispers we shall meet a-gain we shall meet a-

we shall meet a-gain whispers we shall meet a-gain we shall meet a-

-gain A-lex-ey I'll these tears restrain Hope whispers we shall meet again,

-gain E-va-nia these sad tears restrain Hope whispers we shall meet again,

happier than we

- gain we'll meet to part no more, And happier than we were before, happier than we

were before happier happier than we were be - fore

were before happier happier than we were be - fore E -

f

How can I these sad tears restrain, how

- va - nia these sad tears restrain E -

p

Hope whispers we shall meet a-gain, whispers we shall meet again, Hope

Hope whispers we shall meet again, Hope

whispers, whispers, we shall meet a-gain, Hope whispers whispers we shall

whispers, whispers, we shall meet a-gain, Hope whispers whispers we shall

meet a - - gain.

meet a - - gain.

Young Lovers sighing at my feet,

a favorite Ballad

SUNG BY Mrs. DICKONS,

at the

Theatre Royal Drury Lane

in the Opera of

Narensky

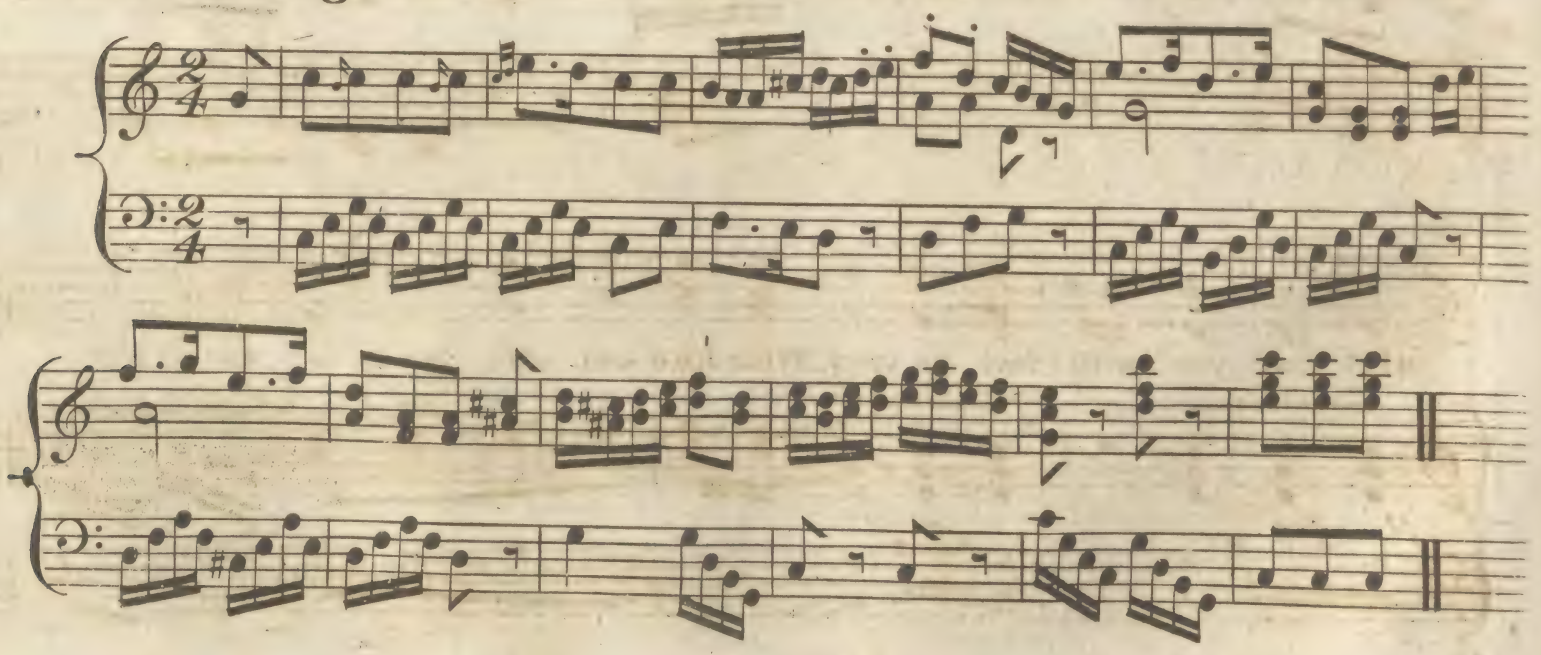
Written by Chas. Brown Esq.r

Composed by Will.m Reeve.

Pr. 1/6

London, Printed & Sold by Preston, at his Wholesale Warehouses, 97, Strand.

Allegretto



Young Lovers sighing at my feet, I half per-suade my-self speak true, But

sure-ly false-hood I must meet, When vows of love proceed from you, When

vows of love pro-ceed from you from you old Man, For

f

what have you with love to you, What have you with love to do old

p

Man When vows of love pro ceed from you old Man What have

you with love to do old Man, What have you with love to

do old Man.

2nd Verse

Go court some an - ti - qua - ted Maid, Who Man's in - con - stant pas - sion fears, Of

you she need not be a - fraid, You'll ne - ver cause the fair one's tears, You'll

ne - ver cause the fair ones tears, not you old Man, A

rov - ing heart ill suits your years, You'll ne - ver cause the fair ones tears, old

Man When vows of love pro - ceed from you old Man &c.

THE POPULAR

OPERATIC FARCE

OF THE

ILLUSTRIOUS STRANGER,

AS PERFORMED AT

THE THEATRE ROYAL DRURY LANE,

WRITTEN BY

JAMES KENNEY, ESQ.

COMPOSED AND ARRANGED

BY

I. NATHAN.

Ent^d. at St. Hall.

Price 16*s.*

LONDON:

PUBLISHED FOR THE PROPRIETOR, BY J. FENTUM, 78, STRAND.

roma 1547
D 1401/4

OVERTURE

To the

ILLUSTRIOUS STRANGER,

Performed at the

Theatre Royal, Drury Lane.

Composed & Arranged

for the

PIANO FORTE,

BY

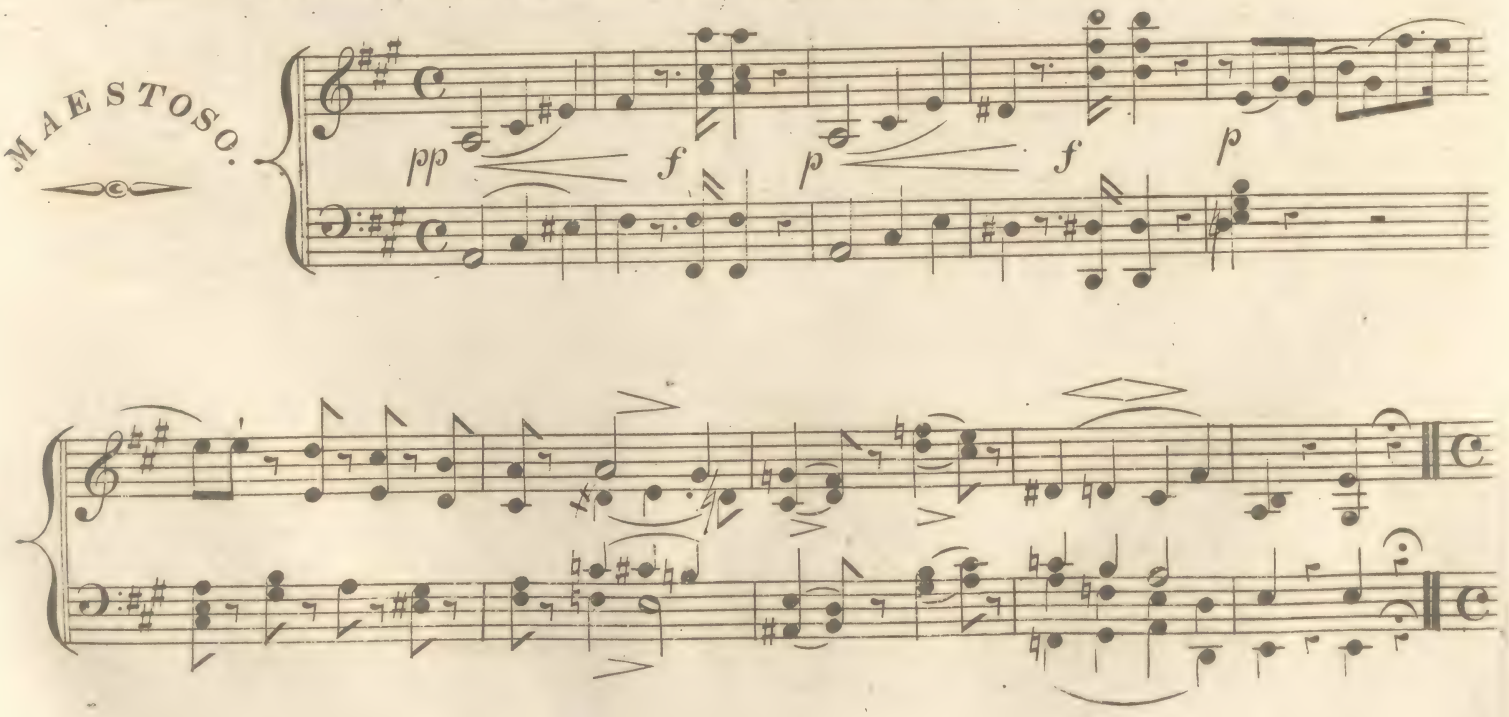
I. NATHAN.

Price 2s/

Ent. Sta. Hall

London, Printed for the Proprietor; by J. FENTUM, Music Seller, N.o 78, Strand.

MAESTOSO.



MODERATO E MARCATO.

Bassoon.

hr *hr* *hr* *hr* *hr* *hr*

Clar:

Dol: epress:

hr

ff

MARCH.

ANDANTINO

ALLEGRETTO.

p

Cres:

f

p

ff

Violin solo.

LARGHETTO.

Cadenza.

RONDO.

ALLEGRETTO SCHERZANDO.

tutti.

ff *ff*

p

MINORE.

f.f

rf *rf*

bis

8

NO, Mr. GIMBO,

THE CELEBRATED DUET,

Sung by MISS LOVE & Mr. HARLEY at the

THEATRE ROYAL DRURY LANE,

in the Highly Popular Farce of

THE ILLUSTRIOUS STRANGER,

written by J. KENNEY Esq.r

The MUSIC by

I. NATHAN.

Ent. Sta. Hall.

Price 2/6.

London, Published by J. FENTUM, No. 78, Strand.

ALLEGRETTO

FATIMA.

No, no Mis_ter Gimbo no, Ne_ver will I be wed_ded so,

Let your spi_____rit when I die, Quick with mine to hea_ven fly,

2

And our clay to gether go.... To its kindred earth below.

GIMBO.

No, no Mistress Fatima no, never will I be buried so,

On the wi....ser English plan, Let us both live while we can, Let us both live

while we can,.... let us both live while we can.

FATIMA. GIMBO.

Fie, fie Mister Gimbo fie, Why, why Mistress

FATIMA.

Fa_ti_ma why, Be your for_tune smooth or rough, One good wife is

GIMBO.

quite e_nough, When one wife is good and true, I can see no harm in

two, I can see no harm in two... I can see no harm in two.

4

FATIMA.

GIMBO.

PIANO FORTE.

Fie, fie Mister Gimbo fie, Fie, fie Mr.

Why, why Mistress Fa-tima why, Why, why Mrs.

Gim--bo Gim--bo fie fie Mis--ter Gim---bo fie, When one wife is

Fa-tima Fatima why why Mistress Fati--ma why, When one wife is

good and true, Oh how horrible is two, I can see great

good and true, I can see no harm in two, I can see no

harm in two I can see great harm in two.

harm in two I can see no harm in two.

ff

A....dieu A....dieu A...

A....dieu A...

....dieu Then we must part, we must part, we must part,

....dieu Then we must part, we must part, we must part,

ad lib:

we must part. On our Eastern plan,

we must part. Yet I'd wed with all my heart no, no,

Yet I'd wed with all my heart no, no, On your English

On our English plan, On your Eastern

plan no no, On your English plan no no, ne-ver will I be wedded so,

plan no no, On your Eastern plan no no, ne-ver will I be buried so,

ne-ver will I be wedded so, No never, never, never, never, no, no, no, I'll

ne-ver will I be buried so, No never, never, never, never, no, no, no, I'll

not be wedded so, I'il not be wedded so.

not be buried so, I'll not be buried so.

DICKY DOLUS.

Sung by

Mr. Harley,

in the highly popular Operatic Farce of

THE ILLUSTRIOUS STRANGER.

Performed at the

Theatre Royal, Drury Lane,

written by J. KENNEY ESQR.

The Music by

I. NATHAN.

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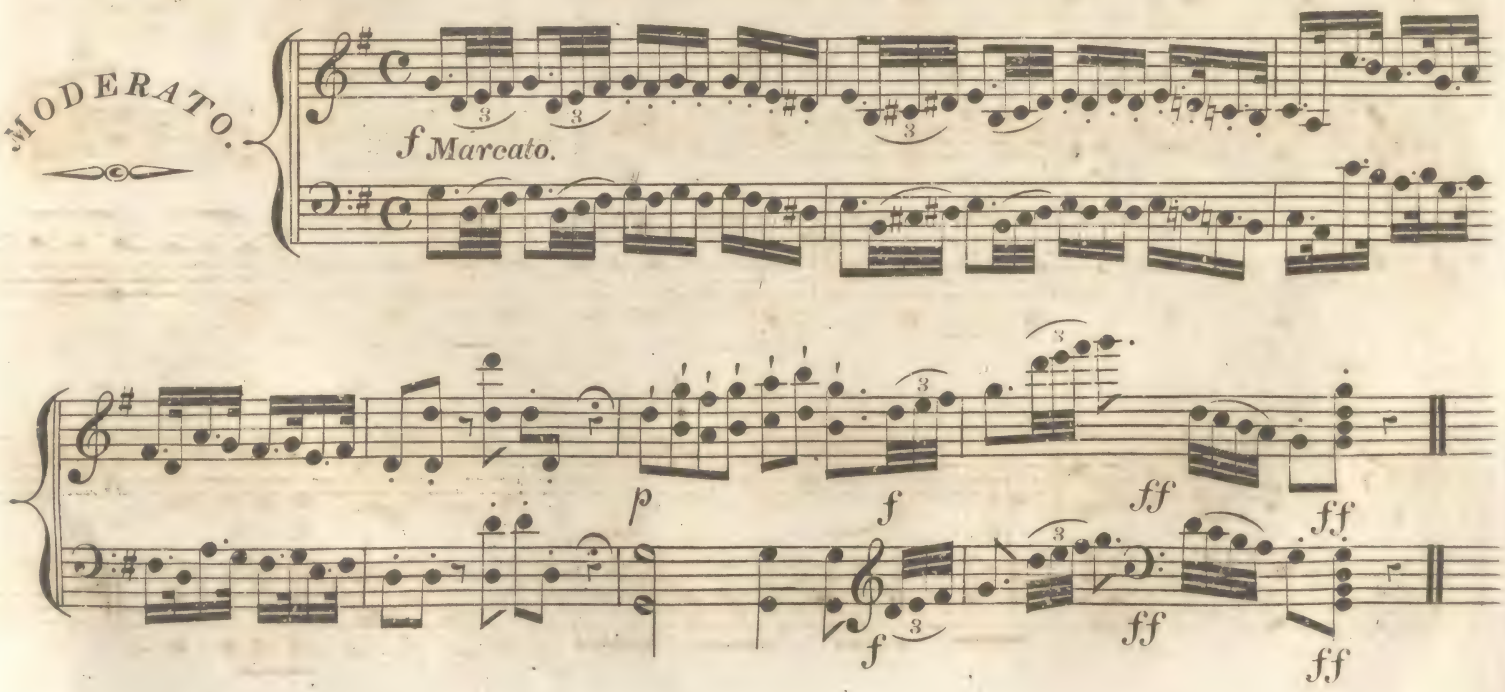

Dicky Dolus sick of strife, Thus address'd a scolding wife, "Since in life I've no repose,

Death my dear shall end my woes, Mistress Dolus, Mistress Dolus, Death my dear shall end my woes.

Mistress Dolus lik'd his plan, To the river off they ran,

"Pray," said Dolus "be so kind, Just to tie my hands behind, Mistress Dolus, Mistress Dolus,

Only tie my hands behind."

She obey'd, and when complete,

"Let me now," he said, "intreat, You will also, do not scoff, Be so good as push me off.

Mistress Dolus, Mistress Dolus, Be so good as push me off."

Dolus, when she prov'd her love, With a run, and with a shove, Slipt aside, and in his stead,

Mistress D. sous'd over head, Mistress Dolus, Mistress Dolus, Sous'd poor woman over head

Mister Dolus, now was solus, While she squall'd out

"help dear Dolus," Quoth he "my hands are tied, And I can't assist you so good bye,

Mistress Dolus, Mistress Dolus, I must wish you now good bye."

Love and Folly.

Written by James Kenney Esq.r

Composed by J. Nathan.

VIVACE
ma non troppo
PRESTO.

Love and Folly went out to play

hey merrily oh! They skipt on the grass and they tumbled the hay, Hey down merrily

merrily oh! hey down merrily oh!....

Love grew peevish of Follies surprize, And quarrelling gave him a blow. . . .

She return'd it and closed up his eyes, 'till they both were as black as a sloe; 'till they

both were as black as a sloe, 'till they both were as black as a sloe;

Hey down, hey down oh! . . . . . Hey down, hey down oh! . . . .

hey down oh!... Hey down merrily oh!... Hey down merrily

pp

f

oh!... merrily oh, merrily oh, hey down oh!.....

Folly got whipt and Cupid got blind,

Hey merrily oh!... He stampt and he swore and ran out of his mind,

Hey down, hey down mer_ri_ly oh! Hey down, hey down oh!. . . . .

Hey down, hey down oh!. . hey down oh!. . Hey down merrily oh!

f

Hey down merrily oh! merrily oh, merrily oh, hey down oh. . . .

pp

This Union the Gods have ordained,

CHORUS

and the Admired Solo.

Ah! let thy sacred shade

Sung by Mrs. GRESIN, in the

Popular Operatic Farce of

THE ILLUSTRIOUS STRANGER,

at the

Theatre Royal, Drury Lane.

Written by J. Kenney Esqr.

The Music by

I. NATHAN.

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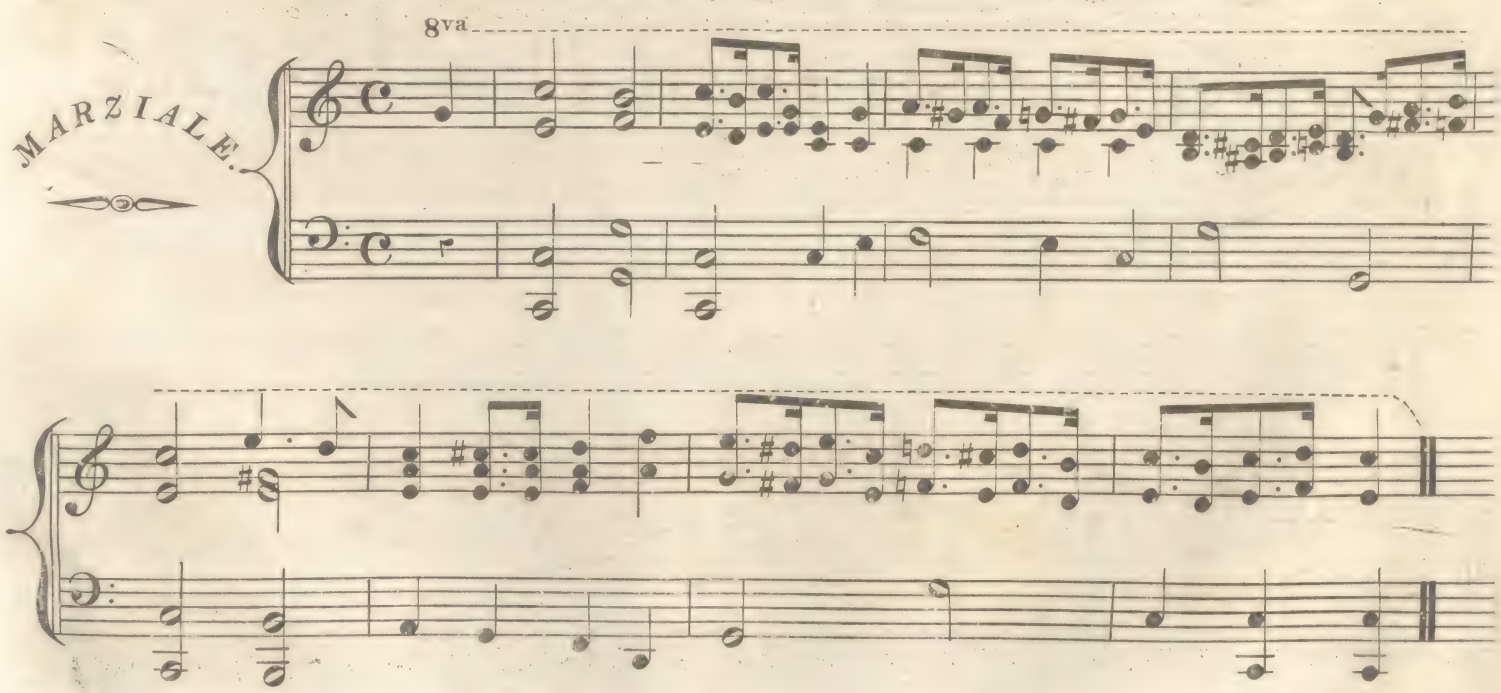


2

1st & 2nd SOPRANOS.

This u---nion the Gods have ordain'd, O--bey their will di---vine, The

1st & 2nd TENORS.

This u---nion the Gods have ordain'd, O--bey their will di---vine. The

BASSO.

This u---nion the Gods have ordain'd, O---bey their will di---vine, The

PIANO FORTE.

mys---tic O---ra--cles explain'd, Haste, haste to the Nuptial shrine.

Fine.

mys---tic O---ra--cles explain'd, Haste, haste to the Nuptial shrine.

mys---tic O---ra--cles explain'd, Haste, haste to the Nuptial shrine.

Fine.

The

Haste to the Nuptial shrine, The mys---tic O--racles ex---plain'd; The

The O-----ra--cles ex-------plain'd; The

mys_tic O___ra_cles ex_plain'd, Haste, haste to the Nuptial shrine. This

mys_tic O___ra_cles ex_plain'd, Haste, haste to the Nuptial shrine. This

mys_tic O___ra_cles ex___plain'd, Haste, haste to the Nuptial shrine. This

D.C. S.

D.C. S.

PRIEST.

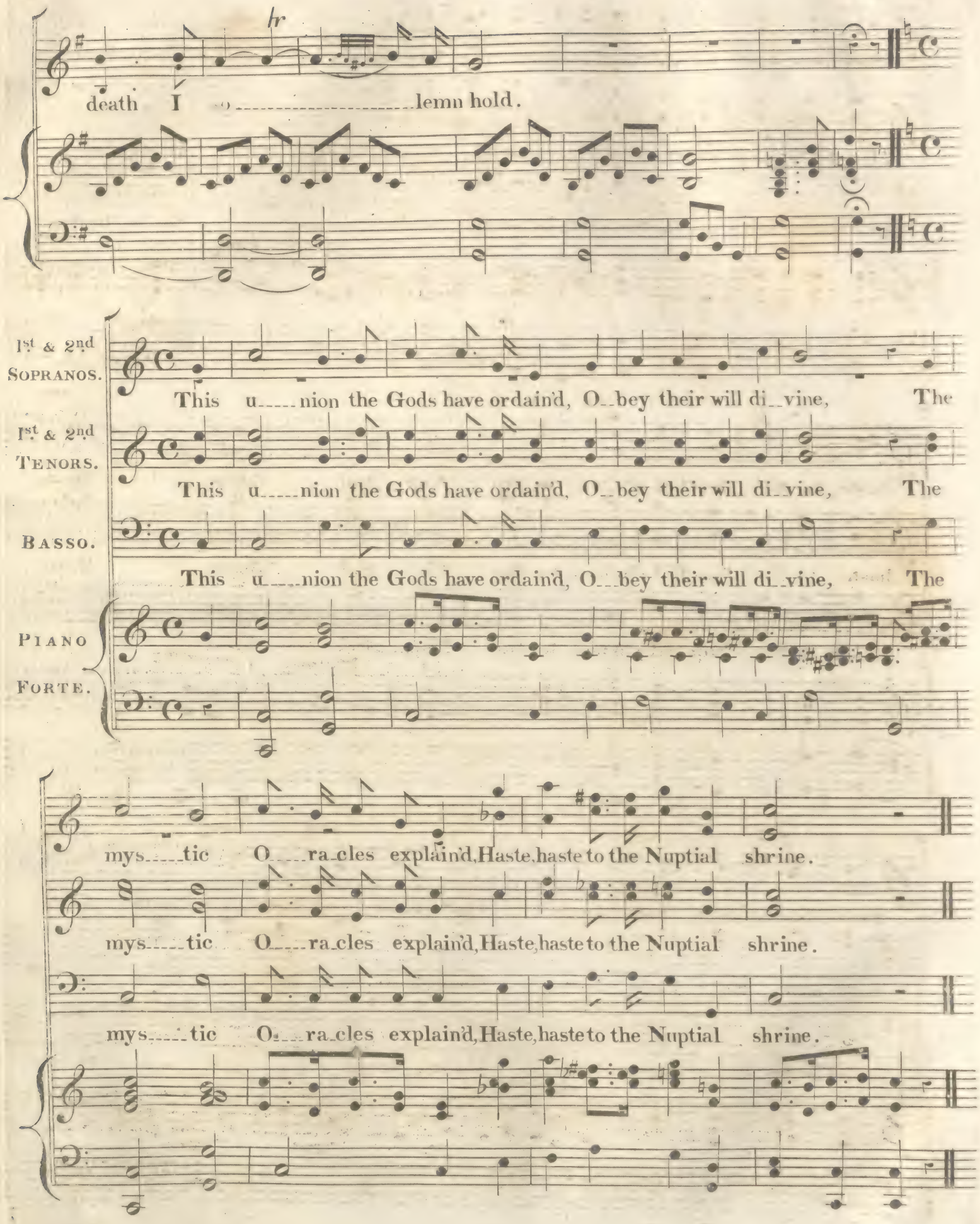
At the will _ of the Gods, Why impious fear dis__play.

IRZA.

By force a lone, Their

dictates I o___bey Ah! let thy sa_____cred shade, Azan, my

grief be_hold, The vows that I have made, Till


death I o lemn hold.
1st & 2nd SOPRANOS.
This u nion the Gods have ordain'd, O bey their will di vine, The
1st & 2nd TENORS.
This u nion the Gods have ordain'd, O bey their will di vine, The
BASSO.
This u nion the Gods have ordain'd, O bey their will di vine, The
PIANO FORTE.
mys tic O ra cles explain'd, Haste, haste to the Nuptial shrine.
mys tic O ra cles explain'd, Haste, haste to the Nuptial shrine.
mys tic O ra cles explain'd, Haste, haste to the Nuptial shrine.

Haste, haste, haste to the Nuptial shrine, to the Nuptial shrine, Haste, haste,

Haste, haste, haste to the Nuptial shrine, to the Nuptial shrine, Haste, haste,

Haste, haste, haste to the Nuptial shrine, to the Nuptial shrine, Haste, haste,

haste to the Nup-tial shrine, to the Nup---tial shrine, Haste,

haste to the Nup-tial shrine, to the Nup---tial shrine, Haste,

haste to the Nup-tial shrine, to the Nup---tial shrine,

haste, haste, haste, haste, haste, Haste, haste, haste, haste, haste, haste to the

haste, haste, haste, haste, haste, Haste, haste, haste, haste, haste, haste to the

haste, haste, haste, haste, haste, Haste, haste. . . . . to the

This union &c Chos. (63) Nathan.

Nup__tial shrine, to the Nup_tial shrine, to the Nup_tial shrine. . .

Nup__tial shrine, to the Nup_tial shrine, to the Nup_tial shrine. . .

Nup_tial shrine, to the Nup_tial shrine, to the Nup_tial shrine. . .

. . . . . to the Nup_tial shrine.

. . . . . to the Nup_tial shrine.

. . . . . to the Nup_tial shrine.

OH! I WEEP FOR THE HOUR,

Sung by

Mr. LISTON,

In the highly Popular Operatic Farce

OF

THE ILLUSTRIOUS STRANGER,

Performed at the

Theatre Royal, Drury Lane,

written by J. Kenney Esq.r

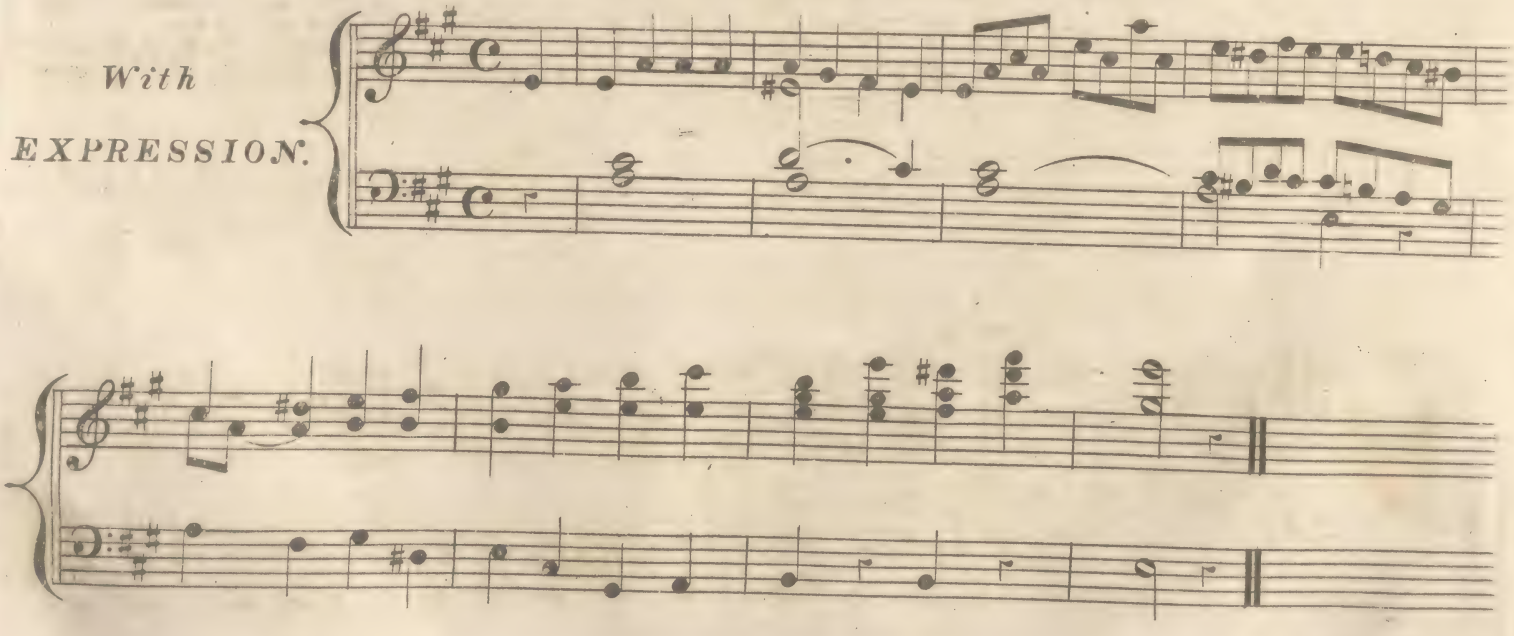
The Music by

I. NATHAN.

Ent. Sta. Hall. *Pr. 1/6.*

London, Published by J. FENTUM, N.o 78, STRAND.

With
EXPRESSION.



Oh! I weep for the hour, When I star-ted from the tower And

all my friends a grieving for my fol---ly oh! And left my bread and

but--ter, Snug in father's cran--ky cut--ter, For to sail with Cap--tain

Swipes abroad the Pol---ly oh!

How the stor---my winds did blow, Things a rol---ling to and

fro . . . No mor---tal man did e-----ver such a

clatter see . . . . . oh! Once more in Cripple----gate, If a----

gain I na-vi----gate, It shall be upon the quiet sea of Batter--sea oh!

Then you who wish to

Piano.

roam, Take advice and stay at home, Or you'll get into a hob_ble most con_

foun_ded oh! Not a dry stitch on my back, All my car_go's gone to

rack, And my lit_tle Pigs and Poultry are all drown_ded oh!

Oh! I weep for the hour. (63) Nathan.

FROM THE WILD RAGE OF OCEAN,

The Grand Finale & Prosession

IN

THE ILLUSTRIOUS STRANGER,

as Performed at the

Theatre Royal, Drury Lane.

written by J. KENNEY ESQ.R

THE **Music** BY

I. NATHAN.

Ent. Sta. Hall.

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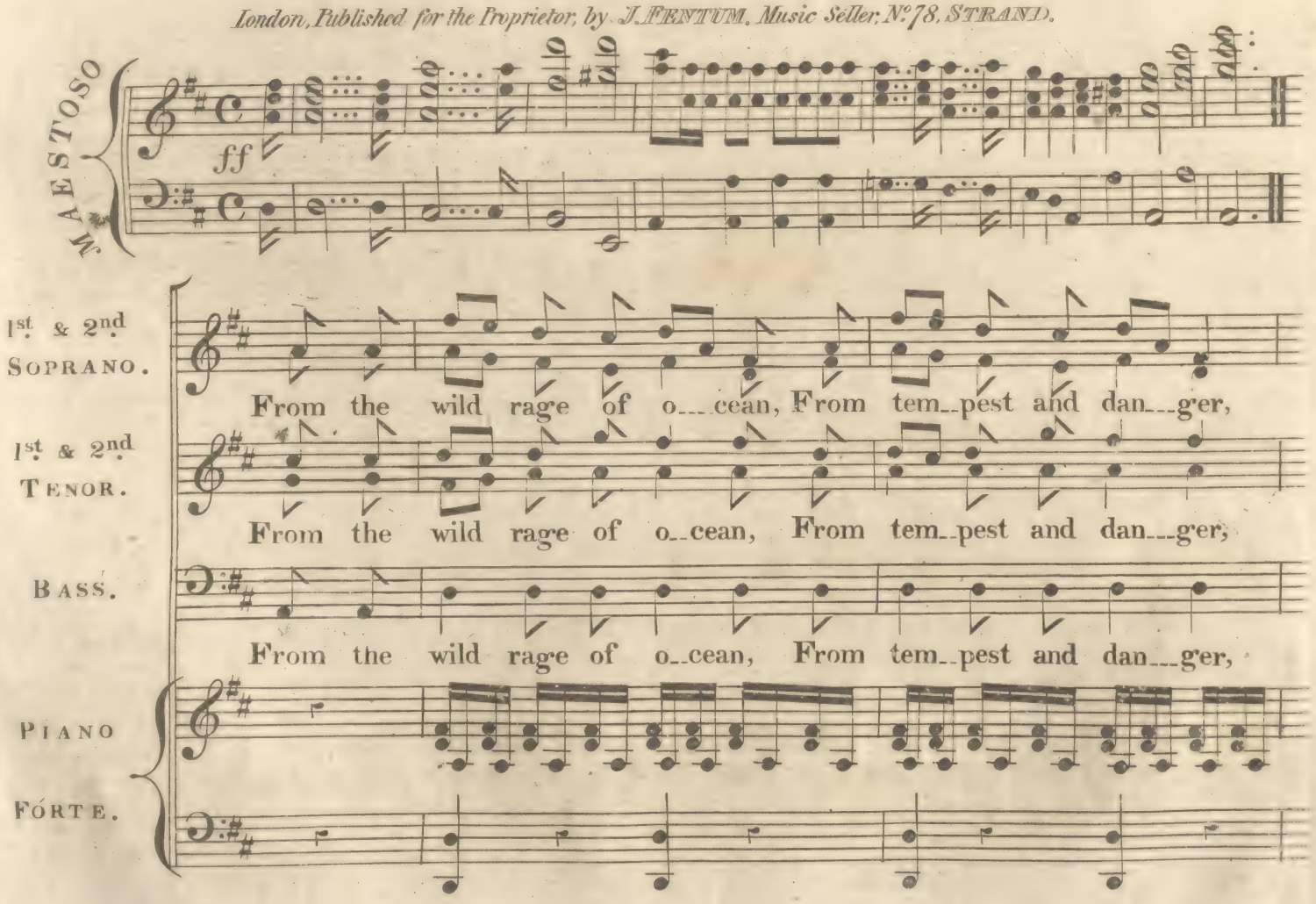

Wel_come,thrice welcome,il_lus_trious stranger. From the wild rage of o_cean,from

Wel_come,thrice welcome,il_lus_trious stranger. From the wild rage of o_cean,from

Wel_come,thrice welcome,il_lus_trious stranger. From the wild rage of o_cean,from

tem_pest and dan_ger, Welcome,thrice wel_come, il_lus_trious stranger.

tem_pest and dan_ger, Welcome,thrice wel_come, il_lus_trious stranger.

tem_pest and dan_ger, Welcome,thrice wel_come, il_lus_trious stranger.

Welcome, welcome Il_lus_trious stran_ger, Welcome, welcome il_

Welcome, welcome Il_lus_trious stran_ger, Welcome, welcome il_

Welcome, welcome Il_lus_trious stran_ger, Welcome, welcome il_

3

lustrious stranger. Welcome, welcome, welcome, welcome, il___lus___trious stranger,

lustrious stranger. Welcome, welcome, welcome, welcome, il___lus___trious stranger,

lustrious stranger. Welcome, welcome, welcome, welcome, il___lus___trious stranger,

il_lustrious stran_ger, il_lustrious stran_ger.

il_lustrious stran_ger, il_lustrious stran_ger. BOWBELL.

il_lustrious stran_ger, il_lustrious stran_ger. How vast___ly polite you o_ver

GIMBO.

What a glo rious sight! Fate has ven_ted its spite,

pow'r me quite. How

4

What a glo--rious sight! What a

What a glo--rious sight! What a

vast--ly polite. You over pow'r me quite! You o-ver pow'r me,

glo--rious sight!

glo--rious sight! And now all your days will be

You o-ver pow'r me,

And now all your days will be fill'd with delight.

fill'd with--de light, And now all your days will be fill'd with delight.

And now all my days will be fill'd with delight.

Here is your Palanquin will

Here is your Pa-lanquin will you please to step in.

Here is my Palanquin will

you please to step in.

His Ma-jesty or-ders our march to be gin, His Majes-ty

I please to step in.

or-ders our march to be gin. You'll follow the King while his ministers sing

CORO.

From the wild rage of o cean, from tempest and danger, Welcome, thrice welcome, il---

From the wild rage of ocean, from tempest and danger, Welcome, thrice welcome, il---

From the wild rage of ocean, from tempest and danger, Welcome, thrice welcome, il---

---lustrious stranger. From the wild rage of o---cean, from tempest and dan-ger, Welcome, thrice

---lustrious stranger. From the wild rage of ocean, from tempest and dan-ger, Welcome, thrice

welcome, il----lus--trious stranger, Welcome, welcome Il--lustrious stranger.

welcome, il----lus--trious stranger, Welcome, welcome Il--lustrious stranger.

welcome, il----lus--trious stranger, Welcome, welcome Il--lustrious stranger.

Welcome, welcome il--lustrious stranger. Welcome, welcome, welcome, welcome il--

Welcome, welcome il--lustrious stranger. Welcome, welcome, welcome, welcome il--

Welcome, welcome il--lustrious stranger. Welcome, welcome, welcome, welcome il---

---lus--trious stran--ger, il--lustrious stran-ger, il---lustrious stran---ger.

---lus--trious stran--ger, il--lustrious stran-ger, il---lustrious stran---ger.

---lus--trious stran--ger, il--lustrious stran-ger, il---lustrious stran---ger.

When she said farewell.

Written by James Kenney, Esqr.

Composed by J. Nathan.

VOICE.

PIANO FORTE.

ANDANTINO AFFETTUOSO.

hr.

When she said fare---well for e---ver, Her sad words pro---phe--tic prov'd,

Shall we meet a-----gain? oh, never! Have we not too fond--ly lov'd?

When she said fare--well for e---ver, Her sad words pro---phe--tic prov'd,

Shall we meet a-------gain? oh, ne--ver! Have we not too fond--ly lov'd?

Have we not too fond-ly lov'd? too fond-ly lov'd, too fond-----ly lov'd.

Then since now de---nied to che-rish, Love thou ne--ver more canst share,

Like my hopes let memory perish, And ob--li-vion sooth des--pair.

Like my hopes let me-mo-ry pe-rish, And ob--li---vion sooth des--pair.

Shall we meet a---------gain? oh, ne-----ver! Have we not too

fond---ly lov'd? Have we not too fond-----ly lov'd? too

fond-----ly lov'd, too fond-------ly lov'd.

When she said &c.

TO CATCH MY SUKEY'S SIGHS,

(Sung by)

Mr. LISTON,

In the highly popular Operatic Farce of

THE ILLUSTRIOUS STRANGER,

Performed at the

Theatre Royal, Drury Lane.

written by J. KENNEY ESQr.

The Music by

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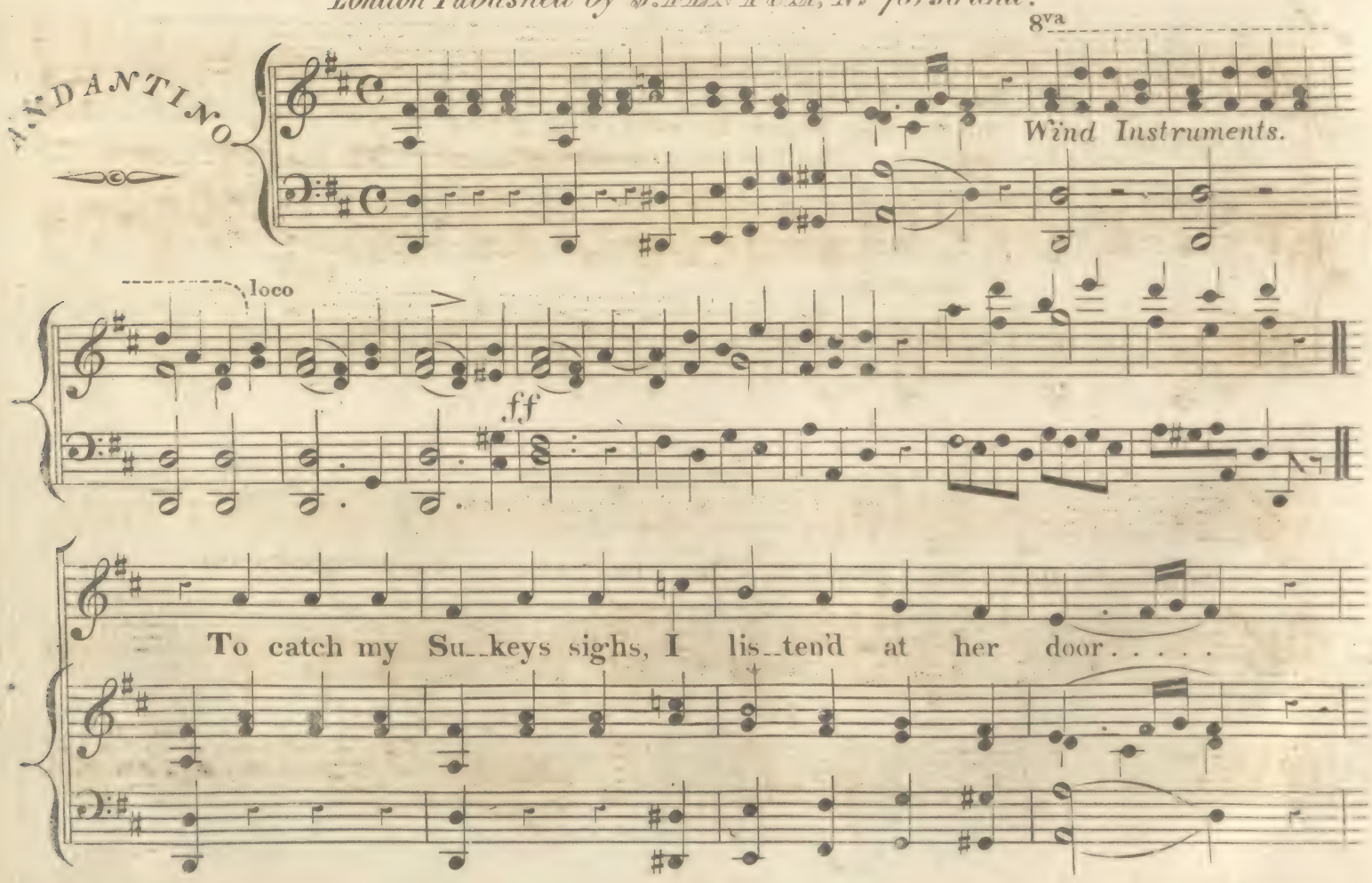


Where oh! to my sur--prize, I heard my Su--key snore;

ff

Dolce.

I heard my Su-key snore; It

ff

was not like the breeze, Which the rust--ling grove blows o'er; And

murmurs thro' the trees, No no 'twas a down-right roar: I

Flute.

ff

To catch my Sukeys sighs.

Nathan.

heard my Su-key snore, I heard my Su-key snore, It was a downright

roar. No lon-ger could I stay, But

fled in grie-vous plight..... For the maid who talks all day, Ought

not to snore all night; Ought not to snore all night:

ff

Dolce.

But now my fears are flown, A

Prin_cess I a_____dore. And ne_ver yet was known, A

Flute.

ff

Royal nose to snore, No Royal nose can snore, No Roy_al nose can

snore, A Roy_al nose cant snore.

To catch my Sukeys sighs.

Nathan.

In the vigils of Night.

Written by James Kenney Esqr. Composed by J. Nathan

VOICE.

PIANO FORTE.

ALLEGRETTO MODERATO.

In the vigils of night when anxi_e_ty hearkens To time steal_ing

slow_ly to banish our woe. To

2

p

time stealing slow--ly to ba--nish our woe, To banish, to banish, to

p

ba--nish our woe;

Ah!

lit--tle we heed that a moment oft darkens Each prospect of pleasure that

ad lib.

hope can be--stow, that hope can be--stow, that hope can be--stow. Ah!

little we heed that a moment oft darkens Each prospect of

plea--sure that hope can be---stow, of plea--sure of pleasure that

hope can be--stow, that hope can be----stow. . . . . that

hope can be--stow.

In the vigils of night.

Nathan.

4

Yet such are love's visions at eve when we're dreaming; Of all the days glo-ry, its

joys and de-light;

Of all the days

glo-ry, its joys and de-light, its joys, its joys, its joys and de-light;

Our slumbers have fled ere the bright morn is

In the vigils of night.

Nathan.

ad lib:

beaming, And tears trickle o'er the fond smiles of the night, the fond smiles of the

night, the fond smiles of the night. Ah! little we heed that a moment oft

darkens Each prospect of pleasure that hope can be--stow, of pleasure of

pleasure that hope can be--stow, that hope can be----stow. . . . . .

hr

. . . . that hope can be--stow.

In the vigils of night.

Nathan.

1

THE PALLID CHEEK.

Sung with distinguished marks of approbation

BY

Mr. BLAND,

in the highly popular Operatic Farce of

THE ILLUSTRIOUS STRANGER,

at the

THEATRE ROYAL, DRURY LANE,

written by J. Kenney Esqr.

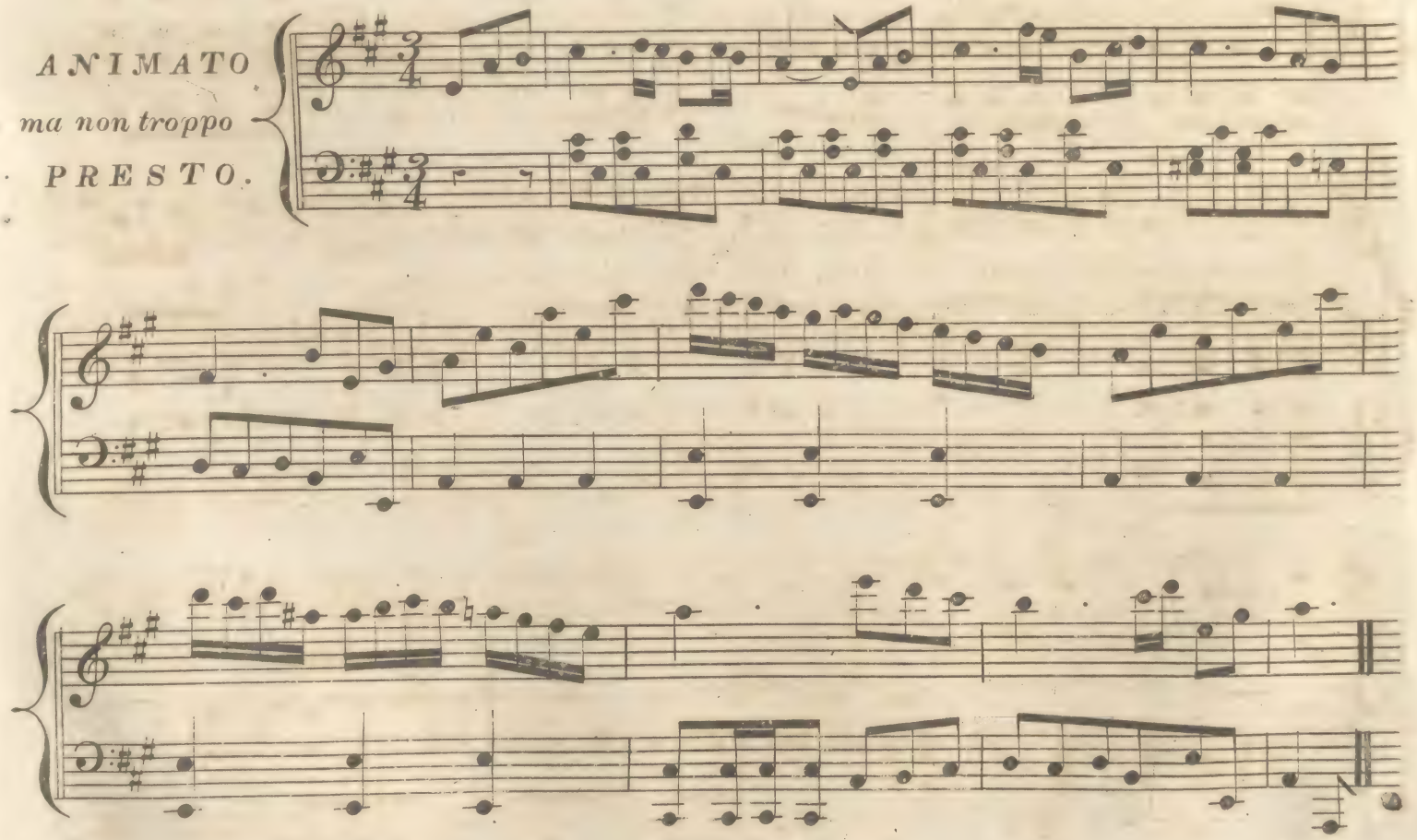
THE MUSIC BY

I. NATHAN.

Ent. Sta. Hall.

Pr. 2/

London, Published by J. FENTUM, No. 78, Strand.



The pallid cheek, the downcast eye, The starting tear, the smother'd sigh, Whene'er she

hears the one lov'd name; The fault'ring step, the heaving breast, In ev'_ry

look her grief ex_press'd, The broken heart, the broken heart proclaim! The fault'ring

step, the hea_ving breast, In ev'_ry look her grief ex_press'd, The broken

heart, the broken heart proclaim! The pallid cheek, the downcast eye, The starting

tear, the smother'd sigh, Whene'er she hears the one lov'd name; The faultring

step, the heaving breast, In ev'ry look her grief ex_press'd; The broken

heart, the broken heart proclaim, the broken heart, the broken heart, the broken

4

heart pro_claim!

A cheerful

smile, a vi_vid eye, The co_ral lip, the soothing sigh, To welcome

him who shares her pain, In ev'_ry glance her love con_fest, In ev'_ry

look her truth ex_prest, The heart is well, the heart is well a_gain; In ev'_ry

glance her love con_fess'd, In ev'_ry look her truth ex_press'd, The heart is

well, the heart is well a_gain, A cheerful smile, a vi_vid eye, The co_ral

lip, the soothing sigh, To welcome him who shares her pain, In ev'_ry

Nathan.

The pallid cheek.

glance her love con_fess'd, In ev'_ry look her truth ex___press'd, The heart is

well, the heart is well a___gain, The heart is well, the heart is well, the heart is

well a_____gain.

The pallid cheek.

Nathan.

Hope once more.

Written by J. Kenney Esq.r

Composed by I. Nathan.

Light & Playful.

IRZA. Hope once more is bright_ly gleam_ing, Heart meets heart with

FATIMA. Hope once more is bright_ly gleam_ing, Heart meets heart with

AZAN. Hope once more is bright_ly gleam_ing, Heart meets heart with

PIANO FORTE. *Pizz.*

Love sincere, And if still these eyes are streaming, Oh! how grateful is the tear:

Love sincere, And if still these eyes are streaming, Oh! how grateful is the tear;

Love sincere, And if still these eyes are streaming, Oh! how grateful is the tear;

2

Long in--ur'd to hope--less pain, Seem'd I ne'er should weep a----gain;

Long in--ur'd to hope--less pain, Seem'd I ne'er should weep a----gain;

Long in--ur'd to hope--less pain, Seem'd I ne'er should weep a----gain;

Long in----ur'd to hope-less pain; Seem'd I ne'er should weep a-gain;

Long in----ur'd to hope-less pain, Seem'd I ne'er should weep a--gain;

Long in----ur'd to hopeless pain, Seem'd I ne'er should weep a--gain;

Seem'd I ne'er should weep a--gain; Seem'd I ne'er should weep a----gain:

Seem'd I ne'er should weep a--gain; Seem'd I ne'er should weep a----gain:

Seem'd I ne'er should weep a--gain; Seem'd I ne'er should weep a----gain:

Oh! how grateful is the tear, Oh! how grate_ful is the tear,

Oh! how grate_ful is the tear,

Oh! how grate_ful is the tear, Oh! how grate_ful,

Oh! how grate_ful is the tear, Oh! how grate_ful

Oh! how grateful is the tear, Oh! how grateful is the tear,

Oh! how grate_ful is the tear, Oh! how grate_ful is the tear,

Oh! how grate__ful is the tear, Oh! how grate__ful is the tear.

Oh! how grate__ful is the tear, Oh! how grate__ful is the tear.

Oh! how grate__ful is the tear.

4

Oh! how grateful is the tear, how grateful is the tear. Hope once more is

Oh! how grateful is the tear, how grateful is the tear. Hope once more is

Oh! how grateful is the tear, how grateful is the tear. Hope once more is

brightly gleaming, Heart meets heart with Love sincere, And if still these

brightly gleaming, Heart meets heart with Love sincere, And if still these

brightly gleaming, Heart meets heart with Love sincere, And if still these

eyes are stream_ing, Oh! how grate_ful is the tear.

eyes are stream_ing, Oh! how grate_ful is the tear. Oh! how grate_ful

eyes are stream_ing, Oh! how grate_ful is the tear. Oh! how grate_ful

Oh! how grate_ful is the tear, How grate_ful is the

is the tear, Oh! how grate_ful is the tear, How grate_ful is the

is the tear, Oh! how grate_ful is the tear, How grateful is the

tear, How grate_ful is the tear, How grateful is . . . the tear.

tear, How grate_ful is the tear, How grateful is . . . the tear.

tear, How grate_ful is the tear, How grateful is the tear.

GRAVE.

Solo Flute e Fagotti.

Violin.

Flute e Fagotti.

VII?

Flute e Fagotti.

1st. time.

Clar.

2d. time.

ANDANTINO

ALLEGRETTO.

Cres:

2

Cres:

f

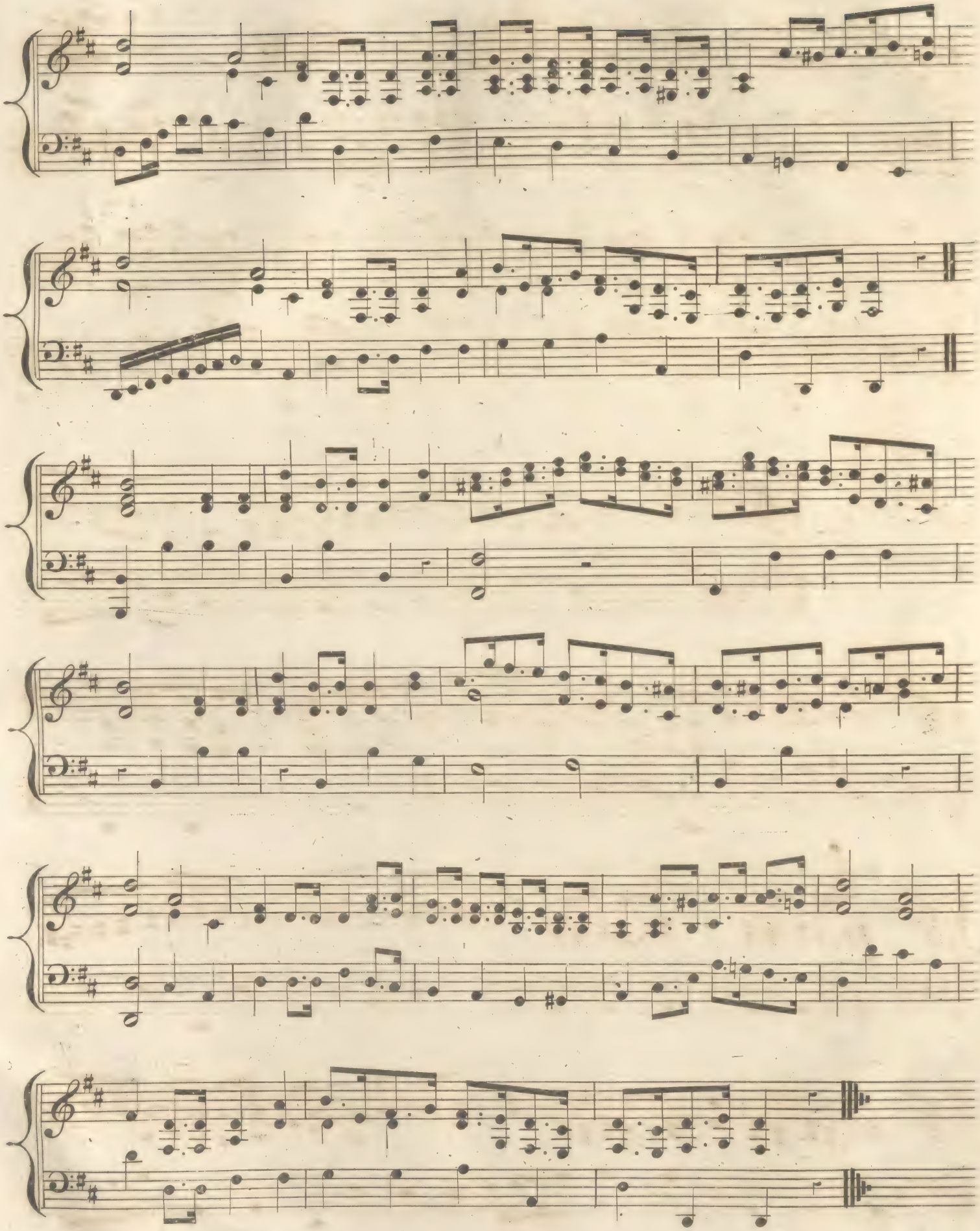
p

p

MARZIALE.

Piano.

Piano.



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The Palid Cheek	Mr. Bland		2 0
When she said farewell	Mr. Bland		2 0
Mr. Dolus	Mr. Harley		1 6
To catch my Sukey's sighs	Mr. Liston		1 6
I weep for the hour	Mr. Liston		1 6
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Nathan